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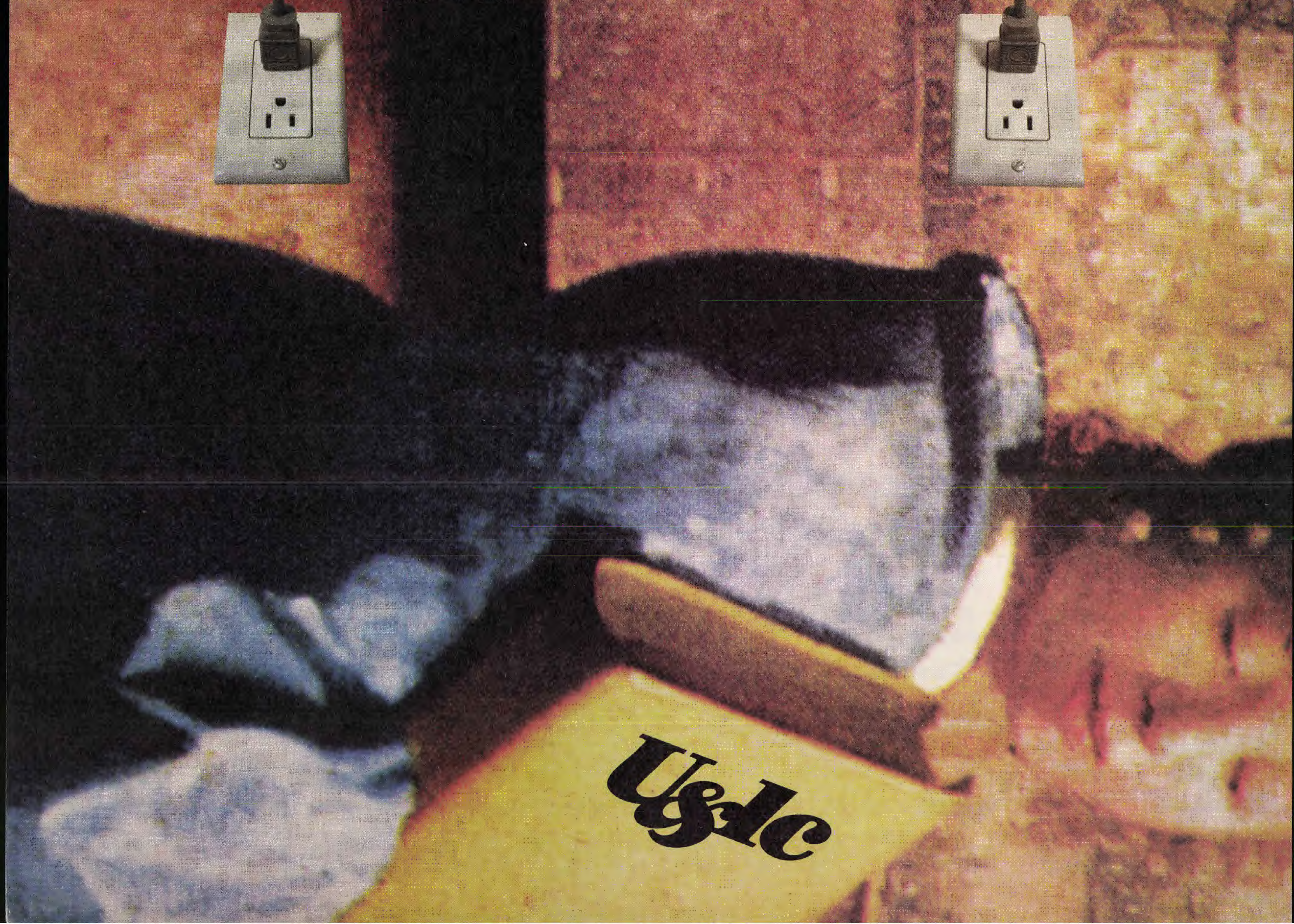

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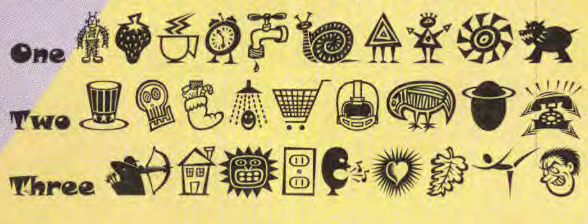

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THE DESIGNER

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ron?
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out
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THE TRADITION

CELEBRATING OUR 25TH ANNIVERSARY THIS YEAR, INTERNATIONAL TYPEFACE CORPORATION HAS MUCH HISTORY TO REFLECT ON AND AS MUCH TO TELL ABOUT ITS PLANS FOR THE FUTURE. ITC HELPED SHAPE THE TYPE INDUSTRY AS WE KNOW IT TODAY, AND CONTINUES TO ADAPT AND RESPOND WITH NEW DIGITAL PRODUCTS AS TECHNOLOGY ADVANCES AND THE NEEDS OF TYPE USERS EXPAND AND CHANGE. ✻ IN 1970 WHEN THE COMPANY WAS FOUNDED, THE GRAPHIC ARTS INDUSTRY WAS UNDERGOING PROFOUND CHANGES; NEW PHOTOTYPESETTING TECHNOLOGY WAS ALTERING THE WAY TYPE WAS CREATED, THE WAY TYPE WAS SET, AND THE WAY DESIGNERS WORKED WITH TYPE. CONSEQUENTLY, THE MARKET FOR TYPE WAS ON THE BRINK OF A TRANSFORMATION. ENTER ITC'S FOUNDERS, AARON BURNS, HERB LUBALIN AND ED RONDTHALER, THREE PRESTIGIOUS DESIGN AND TYPE PROFESSIONALS WHO RECOGNIZED THE NEED FOR AN INDEPENDENT TYPE FOUNDRY THAT WOULD PROVIDE ORIGINAL TYPE DESIGNS TO MANUFACTURERS OF TYPE IMAGING EQUIPMENT. ITC WAS THE FIRST COMPANY TO LICENSE TYPE ON A NON-EXCLUSIVE BASIS TO MANUFACTURERS WHO WOULD PAY ROYALTIES ON THE FONTS THEY SOLD. THOSE ROYALTIES MEANT THAT THE SUCCESS OF THE TYPE DESIGN WOULD DIRECTLY BENEFIT ITS CREATOR. ITC'S APPROACH WAS IN SHARP CONTRAST TO THE TRADITION OF TYPESETTER MANUFACTURERS OFFERING TYPE SOLELY TO USERS OF THEIR EQUIPMENT, BUT IT WORKED, WAS ACCEPTED AND BECAME THE STANDARD WAY OF DOING BUSINESS. ✻ ITC EFFECTIVELY BECAME A TYPEFACE PUBLISHER, AND HAS GONE ON TO CREATE, REFINE AND RELEASE OVER 700 TYPEFACE DESIGNS, ALL PRODUCED TO MEET THE HIGHEST QUALITY STANDARDS. THE NOW UBIQUITOUS ITC AVANT GARDE GOTHIC™ (DESIGNED BY HERB LUBALIN) AND ITC SOUVENIR™ (DESIGNED BY ED BENGUIAT) WERE ACTUALLY THE INITIAL TWO TYPEFACES BROUGHT TO MARKET BY ITC. AND SO BEGAN ITC'S LONG HISTORY OF COLLABORATING WITH EXCEPTIONAL TYPE DESIGNERS AND ACTIVELY ENCOURAGING NEW TALENT TO ENTER THE FIELD. TONY STAN, HERMANN ZAPF, MATTHEW CARTER, ERIK SPIEKERMANN AND SUMNER STONE ARE JUST SOME OF THE MANY RENOWNED CONTRIBUTORS TO THE ITC LIBRARY. AS YOU'LL SEE BY THE DISTINCTIVE TYPEFACES INTRODUCED IN THIS ISSUE OF *U&lc*, THE TRADITION OF WORKING WITH OUTSTANDING TYPE DESIGNERS CONTINUES AT ITC. ✻ TECHNOLOGICAL CHANGES, FROM THE NEW BREED OF TYPE IMAGING EQUIPMENT OF THE 70'S TO THE DIGITAL WORLD OF THE 90'S, HAVE TRANSFORMED THE TYPE USER AS WELL. TODAY'S TYPE USER IS NOT JUST THE PRINT PROFESSIONAL; IT'S ANYONE WITH A COMPUTER. AS ART DIRECTORS, DESIGNERS AND STUDENTS WORK IN DIGITAL MEDIA THEY NEED A WIDER, MORE VERSATILE RANGE OF TYPEFACES. IN RESPONSE, ITC ENTERED THE DIGITAL REALM WITH CAREFULLY RENDERED DIGITAL FONTS AND IS NOW BROADENING ITS DIGITAL RANGE. ✻ WITH PLANS TO RELEASE OVER 120 FACES PER YEAR, ITC IS AGGRESSIVELY EXPANDING THE SCOPE OF ITS TYPE LIBRARY TO INCLUDE MORE CONTEMPORARY DESIGNS, AS WELL AS NEW TYPE CONCEPTS AND TYPE-RELATED UTILITIES. AMONG THE ORIGINAL DESIGNS ITC IS RELEASING ON A QUARTERLY BASIS WILL BE DISTINCTIVE DISPLAY FACES, INVENTIVE IMAGE FONTS, AND NON-LATIN ALPHABETS. ITC'S LATEST RELEASE OF 21 FRESH FACES MAKES ITS DEBUT IN THIS ISSUE OF *U&lc* (PAGES 28-33). THE FACES ARE AVAILABLE FROM ITC DIRECTLY AS WELL AS THROUGH LICENSED ITC SUBSCRIBERS AND DISTRIBUTORS. ✻ ANOTHER MAJOR ADDITION TO THE ITC LIBRARY COMES FROM THE LETRASET® FONTEK® LINE OF DISPLAY TYPEFACES NOW DISTRIBUTED BY ITC. THIS COLLECTION, WHICH INCLUDES MANY UNIQUE AND TRENDSETTING FACES FROM SOME EXCEPTIONAL CONTEMPORARY DESIGNERS, IS AN EXCELLENT COMPLEMENT TO ITC'S EXISTING LIBRARY. COMBINING THE FONTEK LINE WITH THE ITC LIBRARY CREATES A RANGE OF NEARLY 1000 FONTS THAT ARE AVAILABLE IN FINISHED DIGITAL FORM. ✻ THE OVERALL QUALITY AND COHESION OF THE FONTEK LINE IS DUE TO THE CONSUMMATE SKILL AND COMMITMENT TO QUALITY OF COLIN BRIGNALL, WHO WAS RESPONSIBLE FOR THE MANAGEMENT OF THE FONTEK LIBRARY AT LETRASET. BRIGNALL IS A DESIGNER OF SUCCESSFUL TYPEFACES IN HIS OWN RIGHT, AND HIS SUBTLE AND CREATIVE APPROACH TO THE ART DIRECTION OF THE LINE HAS BEEN KEY TO ITS SUCCESS. ✻ SINCE TYPE USERS OFTEN NEED TYPEFACE COMPLEMENTS—SYMBOLS, BORDERS, LINE ART, TEXTURES, PHOTOGRAPHY—ALL IN DIGITAL FORM, ITC IS NOW OFFERING A VARIETY OF THESE DIGITAL PRODUCTS FROM LETRASET. THIS EXCITING ARRAY OF DESIGN RESOURCES INCLUDES BORDER FONTS, DESIGNFONTS, BACKGROUNDS & BORDERS, TEXTURES & TONES,™ FONTEK ENVELOPES AND PHOTOTONE® ALPHABETS. ITC WILL ACT AS THE EXCLUSIVE INTERNATIONAL SUPPLIER FOR THIS PRODUCT LINE. ✻ WITH ALL THESE ADDITIONS TO OUR LIBRARY, WE'RE PLEASED TO SAY THAT ITC TYPEFACES ARE NOW MORE ACCESSIBLE THAN EVER BEFORE THROUGH SEVERAL ITC SUBSCRIBERS AND DISTRIBUTION CHANNELS. IN ADDITION, ITC IS PROVIDING EACH DISTRIBUTOR WITH DIGITAL GOLDEN MASTERS FOR EACH TYPEFACE, MAKING IT FASTER AND LESS EXPENSIVE FOR MANUFACTURERS TO PRODUCE FONTS. THE USE OF ITC GOLDEN MASTERS ALSO ELIMINATES THE VARIATIONS IN DESIGN THAT SURFACE WHEN EACH COMPANY MANUFACTURES ITS OWN VERSION OF THE TYPEFACE. AS A RESULT OF THIS NEW DISTRIBUTION STRATEGY, ITC TYPEFACES WILL REACH THE END-USER MORE QUICKLY, MORE EFFICIENTLY AND WITH MORE CONSISTENT DESIGN INTEGRITY. ✻ EVEN AS WE PUT THESE NEW PRODUCTS AND PROGRAMS IN PLACE, WE ANTICIPATE CONTINUING CHANGES IN THE GRAPHICS AND TYPE INDUSTRY. IN ORDER TO STAY RESPONSIVE AND POISED FOR NEW MARKET DEMANDS, WE HAVE FORMED A DEVELOPMENT ARRANGEMENT WITH GALÁPAGOS DESIGN GROUP, WHICH ENABLES US TO OPTIMIZE OUR PRODUCTION AND PROVIDE TIMELY, COMPREHENSIVE TYPE SOLUTIONS. UNDER THIS AGREEMENT, GALÁPAGOS IS CREATING DIGITAL GOLDEN MASTERS OF ITC TYPEFACES IN INDUSTRY STANDARD FORMATS, WHICH MEANS THAT READY-TO-MARKET DIGITAL VERSIONS OF ITC TYPEFACES ARE AVAILABLE TO OEMS AND END-USERS. ✻ ALL THIS RAPID CHANGE AND EXPANSION HAS REQUIRED ITC TO DEVELOP NEW MARKETING AND SALES TACTICS, WHICH IN TURN HAS MEANT BRINGING ON NEW STAFF FOR THOSE AREAS. RECENTLY, ITC APPOINTED HAROLD GREY AS SENIOR ACCOUNT MANAGER, AND KIMBERLY ANDERSON AS MARKETING MANAGER. THESE TWO SALES AND MARKETING PROFESSIONALS BOTH BRING SIGNIFICANT EXPERIENCE IN THE FIELDS OF TYPE AND TECHNOLOGY. A FORMER JOURNALIST, GREY ATTENDED PARSONS SCHOOL OF DESIGN TO LEARN MORE ABOUT TYPOGRAPHY AND GRAPHIC DESIGN. IN 1989, HE JOINED LETRASET GDS AS THE DIVISION'S TYPE PRODUCT MANAGER, OVERSEEING THE TECHNICAL DEVELOPMENT OF FONTSTUDIO AS WELL AS THE LAUNCH OF THE FONTEK LINE OF DISPLAY TYPEFACES. GREY JOINED ITC IN 1992 AS A CONSULTANT ON SEVERAL KEY PROJECTS AND WAS NAMED SENIOR ACCOUNT MANAGER IN APRIL OF THIS YEAR. ANDERSON, WHO HOLDS A BA IN BUSINESS/MARKETING, WAS FORMERLY A PRODUCT MANAGER AT LETRASET USA WHERE SHE WAS RESPONSIBLE FOR INTRODUCING NEW TYPE AND GRAPHIC SOFTWARE PRODUCTS. SHE HANDLED STRATEGIC PLANNING AND MARKETING AS WELL AS PRODUCT MANAGEMENT AND MARKET DEVELOPMENT ON AN INTERNATIONAL BASIS. ANDERSON JOINED ITC IN JULY OF THIS YEAR. ✻ FOR 25 YEARS ITC'S MISSION HAS BEEN TO MEET THE DEMANDS OF THE RAPIDLY CHANGING DESIGN INDUSTRY. TO CONTINUE ON THIS COURSE AND KEEP PACE, ITC WILL CONTINUE TO EVOLVE AND ADD NEW DIMENSIONS TO ITS ROLE. WE CONTINUE TO COLLABORATE WITH THE DESIGN COMMUNITY AND THE EVER-EXPANDING BASE OF VISUAL COMMUNICATORS WORKING IN THE DIGITAL WORLD, AND WE ARE GEARING UP TO MEET THEIR NEEDS WITH NEW DESIGNS, NEW PEOPLE, AND THE SAME UNWAVERING COMMITMENT TO EXCELLENCE.

MARK BATTY, PRESIDENT & CEO, ITC

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FF BeoSans Hard	6
FF Beowolf Serif	3
FF Berlinsans	9
FF Blur	3
FF Bodoni Classic	5
FF Brokenscript	4
FF Care Pack	1
FF carolus magnus	1
FF Cavolfiore	1
FF Celeste	4
FF Chelsea	2
FF Child's Play	7
FF Coltello	2
FF CONFIDENTIAL	1
FF Craft	4
FF CrashBang	6
FF Cutout	1
FF DIG	1
FF Dingbats	8
FF Dirty One	2
FF Dirty Three	1
FF Dirty Four	1
FF DIRTY SIX	1
FF Dirty Seven	1
FF DISTURBANCE	3
FF Dog	1
FF Dolores Кирилл	5
FF Dolores	5

	No. of weights
FF Dome	2
FF Double Digits ⑫ 34 56	4
FF Double Dutch	2
FF Dot Matrix	4
FF DuChirico	1
FF DuDuchamp	1
FF DuGauguin	1
FF DuMathieu	1
FF DuMifu	1
FF DuMoore	2
FF DuTurner	1
FF DYNAMOE	1
FF EKTTOR	3
FF Elementary	3
FF Erikrighthand	2
FF EXTRA	3
FF Flèches ↘ ↩ → ↑ ↑	2
FF FLIGHTCASE	1
FF Fontesque	6
FF FORCHETTA	2
FF Fri, Sat, Sunday	3
FF Fudoni	3
FF Gothic	6
FF Harlem	4
FF Hip	1
FF Humanist	2
FF IDENTIFI	5
FF INnercity CAmbEr	1
FF INNeRCITy BRIxTON	1
FF Instanter	2
FF Iodine	3
FF Irregular	6
FF Isonorm 3098	4
FF Jacque	3
FF Jesus Loves You	3
FF Johannes G.	1
FF Justlefthand	2

	No. of weights
FF KARTON	1
FF KATH CONDENSED	4
FF Kipp	7
FF KLunder Script	3
FF Knobcheese	3
FF Koberger	1
FF Kosmik	7
FF Letterine	1
FF LUKREZIA	1
FF Madonna	1
FF Magda	9
FF Mambo	4
FF Marker	3
FF Marten	4
FF Marten Кириллица	4
FF MetaPlus	18
FF MetaBoiled	1
Ff MetaSubnormal	1
FF Metamorph	1
FF Minimum	18
FF Motive	3
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FF MUTILATED	2
FF Nebulae	5
FF Network	1
FF Newberlin	4
FF NEW YORKER TYPE	2
FF 9600	2
FF OCR-F	3
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FF OUTLANDER	6
FF Penguin	7
FF Pop LED	2
FF Primary	1
FF Priska Serif	3
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FF Scala	4
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FF Schoensperger	1
FF Schulbuch	4
FF Schulschrift	3
FF Scratch	2
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FF Scribble	7
FF Singer	4
FF Soupbone	4
FF SPONTAN	4
FF Stamp Gothic	1
FF Steel	9
FF Tarquinius	4
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FF Thesis TheMix	48
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FF TOKYO	4
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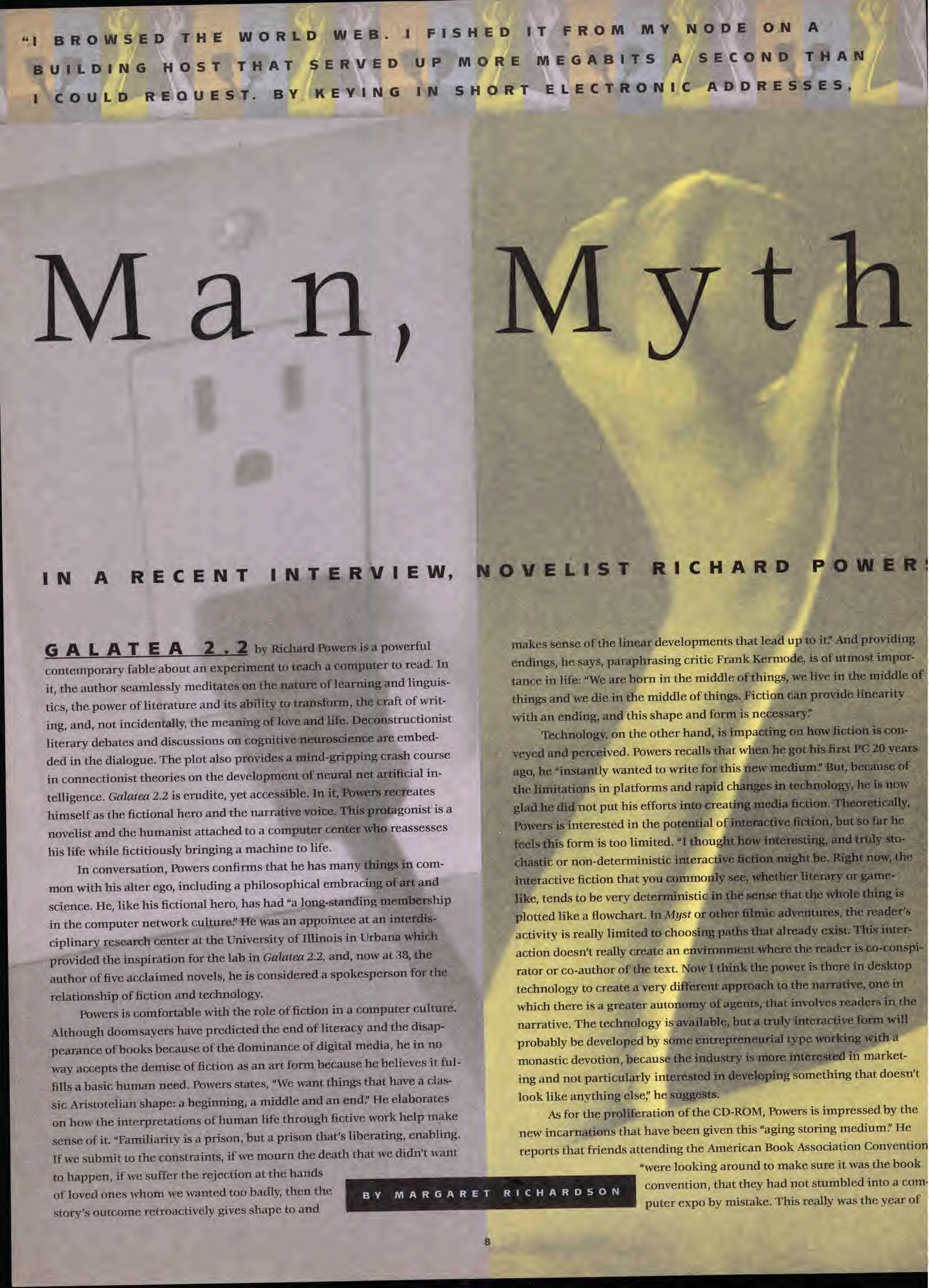


"I BROWSED THE WORLD WEB. I FISHED IT FROM MY NODE ON A BUILDING HOST THAT SERVED UP MORE MEGABITS A SECOND THAN I COULD REQUEST. BY KEYING IN SHORT ELECTRONIC ADDRESSES,

Man, Myth

IN A RECENT INTERVIEW, NOVELIST RICHARD POWER

BY MARGARET RICHARDSON

GALATEA 2.2 by Richard Powers is a powerful contemporary fable about an experiment to teach a computer to read. In it, the author seamlessly meditates on the nature of learning and linguistics, the power of literature and its ability to transform, the craft of writing, and, not incidentally, the meaning of love and life. Deconstructionist literary debates and discussions on cognitive neuroscience are embedded in the dialogue. The plot also provides a mind-gripping crash course in connectionist theories on the development of neural net artificial intelligence. *Galatea 2.2* is erudite, yet accessible. In it, Powers recreates himself as the fictional hero and the narrative voice. This protagonist is a novelist and the humanist attached to a computer center who reassesses his life while fictitiously bringing a machine to life.

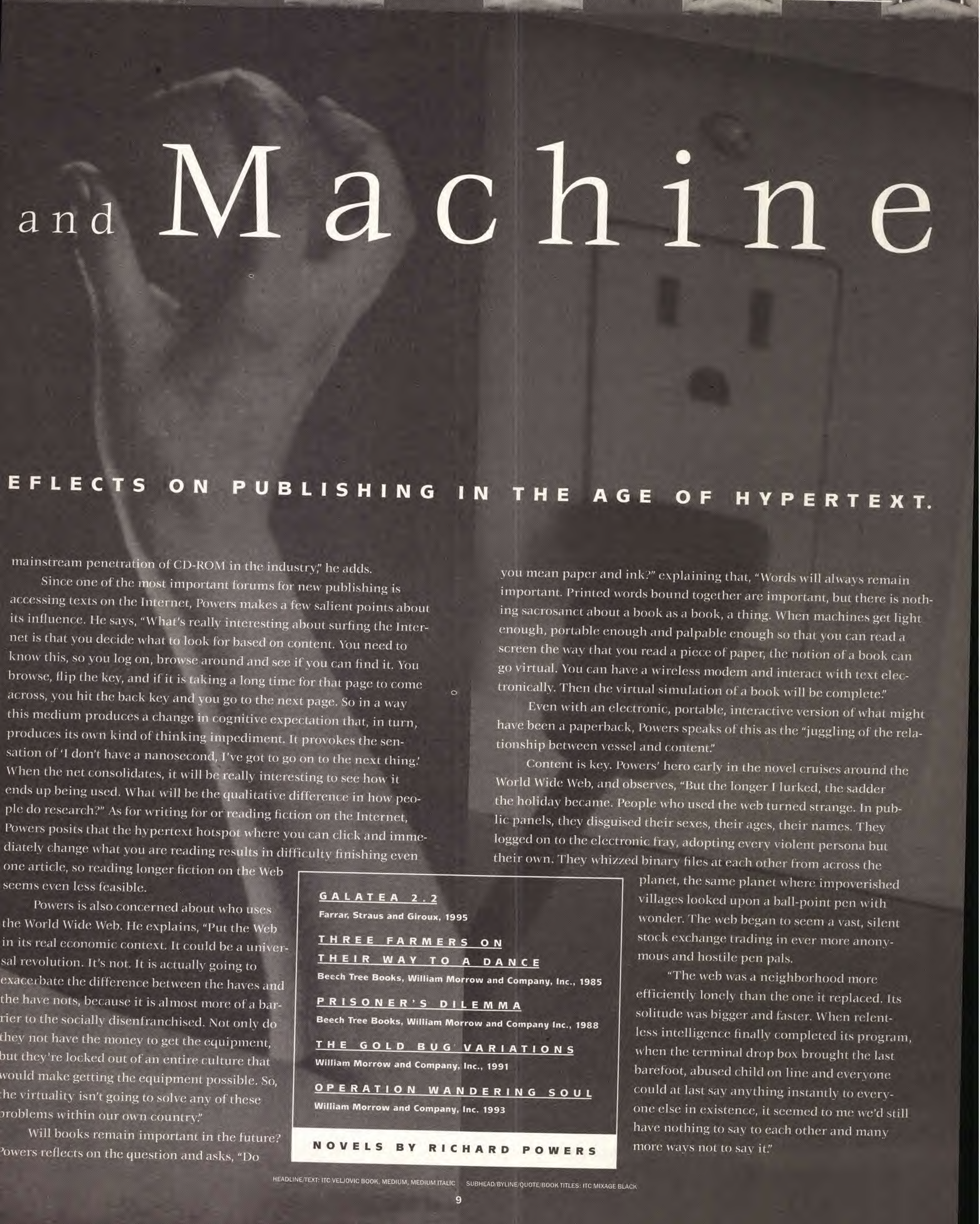
In conversation, Powers confirms that he has many things in common with his alter ego, including a philosophical embracing of art and science. He, like his fictional hero, has had "a long-standing membership in the computer network culture." He was an appointee at an interdisciplinary research center at the University of Illinois in Urbana which provided the inspiration for the lab in *Galatea 2.2*, and, now at 38, the author of five acclaimed novels, he is considered a spokesperson for the relationship of fiction and technology.

Powers is comfortable with the role of fiction in a computer culture. Although doomsayers have predicted the end of literacy and the disappearance of books because of the dominance of digital media, he in no way accepts the demise of fiction as an art form because he believes it fulfills a basic human need. Powers states, "We want things that have a classic Aristotelian shape: a beginning, a middle and an end." He elaborates on how the interpretations of human life through fictive work help make sense of it. "Familiarity is a prison, but a prison that's liberating, enabling. If we submit to the constraints, if we mourn the death that we didn't want to happen, if we suffer the rejection at the hands of loved ones whom we wanted too badly, then the story's outcome retroactively gives shape to and makes sense of the linear developments that lead up to it." And providing endings, he says, paraphrasing critic Frank Kermode, is of utmost importance in life: "We are born in the middle of things, we live in the middle of things and we die in the middle of things. Fiction can provide linearity with an ending, and this shape and form is necessary."

Technology, on the other hand, is impacting on how fiction is conveyed and perceived. Powers recalls that when he got his first PC 20 years ago, he "instantly wanted to write for this new medium." But, because of the limitations in platforms and rapid changes in technology, he is now glad he did not put his efforts into creating media fiction. Theoretically, Powers is interested in the potential of interactive fiction, but so far he feels this form is too limited. "I thought how interesting, and truly stochastic or non-deterministic interactive fiction might be. Right now, the interactive fiction that you commonly see, whether literary or game-like, tends to be very deterministic in the sense that the whole thing is plotted like a flowchart. In *Myst* or other filmic adventures, the reader's activity is really limited to choosing paths that already exist. This interaction doesn't really create an environment where the reader is co-conspirator or co-author of the text. Now I think the power is there in desktop technology to create a very different approach to the narrative, one in which there is a greater autonomy of agents, that involves readers in the narrative. The technology is available, but a truly interactive form will probably be developed by some entrepreneurial type working with a monastic devotion, because the industry is more interested in marketing and not particularly interested in developing something that doesn't look like anything else," he suggests.

As for the proliferation of the CD-ROM, Powers is impressed by the new incarnations that have been given this "aging storing medium." He reports that friends attending the American Book Association Convention "were looking around to make sure it was the book convention, that they had not stumbled into a computer expo by mistake. This really was the year of

"I CONNECTED TO MACHINES ALL OVER THE FACE OF THE EARTH. THE WEB: YET ANOTHER TOTAL DISORIENTATION THAT BECAME STATUS QUO WITHOUT ANYONE REALIZING IT." FROM GALATEA 2.2



and Machine

EFLECTS ON PUBLISHING IN THE AGE OF HYPERTEXT.

mainstream penetration of CD-ROM in the industry," he adds.

Since one of the most important forums for new publishing is accessing texts on the Internet, Powers makes a few salient points about its influence. He says, "What's really interesting about surfing the Internet is that you decide what to look for based on content. You need to know this, so you log on, browse around and see if you can find it. You browse, flip the key, and if it is taking a long time for that page to come across, you hit the back key and you go to the next page. So in a way this medium produces a change in cognitive expectation that, in turn, produces its own kind of thinking impediment. It provokes the sensation of 'I don't have a nanosecond, I've got to go on to the next thing.' When the net consolidates, it will be really interesting to see how it ends up being used. What will be the qualitative difference in how people do research?" As for writing for or reading fiction on the Internet, Powers posits that the hypertext hotspot where you can click and immediately change what you are reading results in difficulty finishing even one article, so reading longer fiction on the Web seems even less feasible.

Powers is also concerned about who uses the World Wide Web. He explains, "Put the Web in its real economic context. It could be a universal revolution. It's not. It is actually going to exacerbate the difference between the haves and the have nots, because it is almost more of a barrier to the socially disenfranchised. Not only do they not have the money to get the equipment, but they're locked out of an entire culture that would make getting the equipment possible. So, the virtuality isn't going to solve any of these problems within our own country."

Will books remain important in the future? Powers reflects on the question and asks, "Do you mean paper and ink?" explaining that, "Words will always remain important. Printed words bound together are important, but there is nothing sacrosanct about a book as a book, a thing. When machines get light enough, portable enough and palpable enough so that you can read a screen the way that you read a piece of paper, the notion of a book can go virtual. You can have a wireless modem and interact with text electronically. Then the virtual simulation of a book will be complete."

Even with an electronic, portable, interactive version of what might have been a paperback, Powers speaks of this as the "juggling of the relationship between vessel and content."

Content is key. Powers' hero early in the novel cruises around the World Wide Web, and observes, "But the longer I lurked, the sadder the holiday became. People who used the web turned strange. In public panels, they disguised their sexes, their ages, their names. They logged on to the electronic fray, adopting every violent persona but their own. They whizzed binary files at each other from across the planet, the same planet where impoverished villages looked upon a ball-point pen with wonder. The web began to seem a vast, silent stock exchange trading in ever more anonymous and hostile pen pals.

"The web was a neighborhood more efficiently lonely than the one it replaced. Its solitude was bigger and faster. When relentless intelligence finally completed its program, when the terminal drop box brought the last barefoot, abused child on line and everyone could at last say anything instantly to everyone else in existence, it seemed to me we'd still have nothing to say to each other and many more ways not to say it."

GALATEA 2.2
Farrar, Straus and Giroux, 1995

THREE FARMERS ON THEIR WAY TO A DANCE
Beech Tree Books, William Morrow and Company, Inc., 1985

PRISONER'S DILEMMA
Beech Tree Books, William Morrow and Company Inc., 1988

THE GOLD BUG VARIATIONS
William Morrow and Company, Inc., 1991

OPERATION WANDERING SOUL
William Morrow and Company, Inc. 1993

NOVELS BY RICHARD POWERS

HEADLINE/TEXT: ITC VELJOVIC BOOK, MEDIUM, MEDIUM ITALIC   SUBHEAD/BYLINE/QUOTE/BOOK TITLES: ITC MIXAGE BLACK

FUTURE PUBLISHING

1

GENE GABLE

Publishing has always been about content. Technological innovations come around every so often to "revolutionize" the industry, bringing new opportunities for some and looming oblivion for others. But through any revolution, whether it involves metal type, phototype, or digital technology, success comes to those who master both the medium and the content. The *nature* of the content is difficult to predict, let alone comprehend—some people will continue to crave Garfield whether he's on the comic pages, in an interactive CD-ROM, or an artificial intelligence presence on the Internet. But the *form* of the content is producing a great deal of speculation. The future is not about replacing today's publishing model. It's about adding more to it.

There's no need to panic. Participating in a digital publishing future doesn't mean knowing about file-transfer protocols and hypertext languages any more than producing material for print requires knowing about fountain solutions and blanket tensions. Changes are happening rapidly at service bureaus, printers, trade shops and labs. Knowing what skills are best left to others is as critical as learning new ones. To this extent, designers need to think of themselves more as directors of talent than producers of finished pieces.

THE FUTURE IS ABOUT SPEED

In the future, publishing will be *on-demand*. This shouldn't surprise anyone in a world where photos are processed in an hour and waiting a few seconds at the ATM seems intolerable. Most publishing revolutions are about speeding up the process of getting content into the hands of the reader. That's why there's currently so much interest in the Internet and two-way cable TV. Some people, it seems, will always care about speed even if it carries a penalty in quality.

And in the future publishing will be *interactive*. The days of passively experiencing a good book are certainly not over, but the opportunities for viewer participation in the publishing process are increasing. On the Internet and other mass-distribution schemes, creating a document is as much up to the reader as it is to the publisher.

Fortunately, future publishing will still be *well designed*. Bad video and sound clips or an unsophisticated home page on the Internet's World Wide Web are no easier to swallow than bad newspaper or magazine layouts and crude printing. The World Wide Web has quickly shifted from a funky, unsophisticated medium to one where Zima ads and Volvo brochures dazzle with Madison-Avenue quality. Competition for "retina attention" in the electronic world is greater than anywhere else.

But before we can successfully arrive at a well-designed, on-demand, interactive publishing future, many obstacles need to be overcome.

THERE IS SOME GOOD NEWS

For those of you who would rather everyone went back to hand-written correspondence and illuminated manuscripts, there are some compelling reasons to be excited about the current electronic publishing revolution. What's happening on the Web and other networks is very similar to what happened ten years ago with the Macintosh—more people are getting access to the publishing process. While that alone may not be considered a benefit, other associated developments have great potential.

For one, electronic document distribution is much less wasteful. Printing only the information you really need, or not printing it at all, is more sensible than hacking down trees just so they can end up in the recycling bin. And for those of us whose livelihood depends on the whimsical pricing policies of the paper industry, the less reliance on that bunch the better.

And though you might not realize it by today's rather crude screen displays, the graphic possibilities of the future are significant. From three-dimensional, virtual-reality books and magazines to high-definition, liquid-crystal displays, we're in for some eye-popping visuals. These developments are coming sooner than you may expect, as are high-quality, on-demand printing devices.

Perhaps the most exciting thought is that of instant access to the world's information and knowledge banks. With the right navigation tools (which is a hot area of software development right now), we'll journey freely through vast libraries, some full of brilliance and some full of Garfields.

THE WIRES ARE TOO SLOW

It won't be easy, though. First, there's the "bandwidth problem." This means that the phone wires, TV cables and radio frequencies of the Fifties are worn out—they can't carry enough data fast enough to satisfy our voracious appetite for content.

Hauling a set of Encyclopedia Britannicas across the country in a truck is one thing—squeezing it through a 22 gauge phone wire and a slow modem is quite another. This is a short-term problem—I'd guess that by the time everyone wants to be totally wired, they'll be able to be. Most major cities have ISDN (Integrated Services Digital Network) and frame-relay access right now, which is adequate for the short term. And ATM (not the Adobe type product, but *Asynchronous Transfer Mode*), is just around the corner. This will allow for two-way, high-resolution video transfer and also remove the final obstacle to complete interactivity.

We'll probably all have the choice of getting information via a modem attached to the computer, through a set-top modem on the television, or on the screen of a video kiosk at the rental counter, box office or public library. Regardless, we'll still pay a fee to the copyright holder and the distributor, especially if we want home delivery.

NOBODY CAN AGREE ON ANYTHING

The lack of standards is also a short-term problem, and this is tied more to market conditions than technical breakthroughs. The point at which desktop computers took over the print-production world was when Adobe PostScript became the page description language of choice. There is no such standard in the world of on-demand, interactive publishing.

Adobe would certainly like their Acrobat format to be the dominant method of electronic document transfer. But there's also Common Ground, Envoy, Replica and others—all worthy contenders. And on the World Wide Web, there are *browsers*—software applications that provide a standard viewing environment across multiple platforms. The most likely future scenario is for a combination of many standards. Vendors will support whatever file formats their customers want to view. Most companies are giving away the technology for viewing documents—the profit will come from the authoring software (which publishers and designers will buy).

THOSE PESKY OLD FONTS

One of the main reasons there are so many standards in the electronic document field is because typeface descriptions are such a problem. Font developers don't like the idea of documents carrying font descriptions with them—that tends to cut into sales. But without some sort of font description, you can't accurately display or print a document the way it was designed.

Several companies are working on this too, of course. Ares has the Font Chameleon and new MiniFont technologies, Bitstream has TrueDoc, ElseWare's is called FontWorks, and Adobe has Super ATM. Each of these products takes a different approach in assuring font fidelity among operating documents distributed over a wide variety of systems. Some work better than others. One will emerge as the most popular, and in the interim, some people will have to buy and support several. It is unlikely that anyone will have to replace existing type libraries. The key is getting these technologies supported on a system level (inside the Mac, PC or UNIX machine itself), which has as much to do with royalty schemes as it does with functionality.

YOU CAN'T BUILD WITHOUT PROPER TOOLS

There's a sorry lack of creative tools in the new publishing order. This problem is of most immediate concern to the creative community, spoiled by the ease of products like Photoshop, FreeHand and QuarkXPress, which do not require incredible skill sets to master. When it comes to electronic documents, things are not currently so rosy. Producing for the World Wide Web now requires a knowledge of Hypertext Markup Language (HTML), and some fairly complex programming skills. Producing a worthwhile CD-ROM is as much about programming as it is about artistry. This will all change as companies address the demands of the marketplace and provide robust but easy-to-navigate authoring tools. (See related articles on pages 42 and 44.)

WHEN TO JUMP IN?

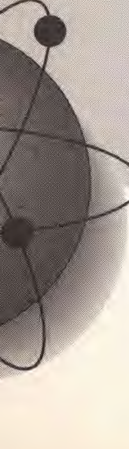
If you've lost a job or client because you don't know a technology—or you just have a funny feeling you're being left out, it's time to get with it. Everyone should, by this time, have access to the World Wide Web (as low as $20 a month), and certainly have a CD-ROM player. You can't compete in unfamiliar territory, and if you choose to reject the future, it should be from a fully informed perspective.

In our lifetime, there won't be an end to print. But we will see a fundamental change in *how* and *where* documents are produced. The role of the designer will be more like a consultant than a production artist—a vigilant protector of a company's "branding" across many different media.

Since much more control is being put in the hands of the viewer (who will likely choose what to print, when to print it and what sort of device to print it on), the challenge to designers, writers, illustrators and publishers is to provide logical links between random bits of information. As documents are created on the fly, they'll need to carry a consistent message and "feel."

Democratic access to the publishing distribution channels ultimately brings an even greater need for good design and quality content. That part of these periodic revolutions never seems to change.

GENE GABLE IS THE PUBLISHER OF PUBLISH MAGAZINE IN SAN FRANCISCO. HIS INTERNET ADDRESS IS GENE_GABLE@ADVANCED.COM.



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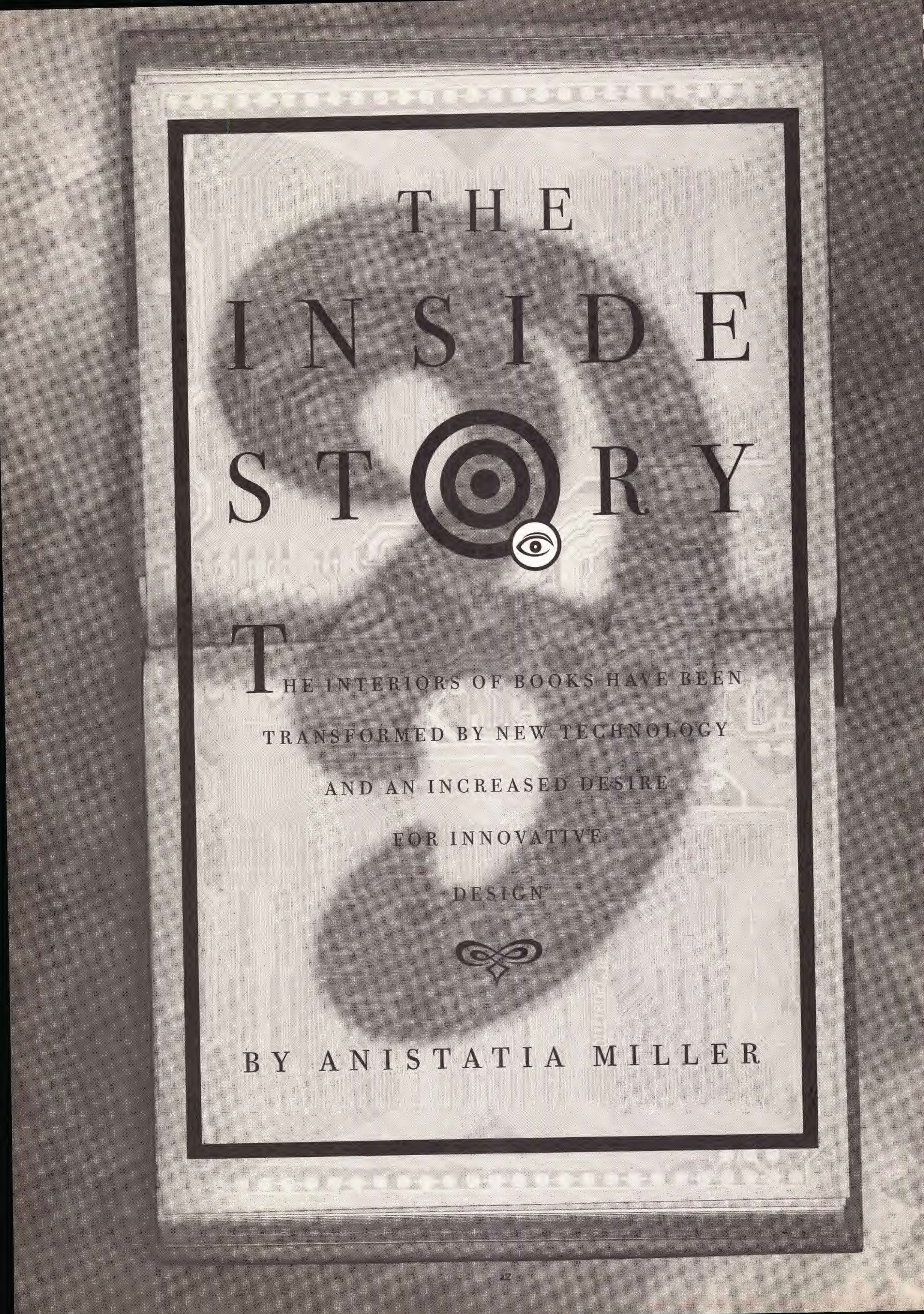
YES, DIGITAL PUBLISHING WILL BE FASTER, INTERACTIVE AND ON-DEMAND. EVENTUALLY, IT WILL BE WELL DESIGNED, TOO.

HEADLINE/BYLINE: ITC LUBALIN GRAPH BOOK, DEMI SUBHEADS/BIO: ITC ORBON BLACK, REGULAR TEXT: ITC LUBALIN GRAPH MEDIUM CONDENSED, MEDIUM CONDENSED OBLIQUE, DEMI CONDENSED, DEMI CONDENSED OBLIQUE



THE INSIDE STORY

THE INTERIORS OF BOOKS HAVE BEEN TRANSFORMED BY NEW TECHNOLOGY AND AN INCREASED DESIRE FOR INNOVATIVE DESIGN

BY ANISTATIA MILLER

ILLUSTRATION BY MARC YANKUS

Book design is an act of pure seduction.

Books lure readers into their pages and hold their attention for hours, days or even years. A well-designed book has an intoxicating effect on readers by encouraging them to savor precious moments and to relive certain sensations. But the transition from manuscript to book is neither magical nor incidental. Designers must strike a harmonious balance between the author's message and its visualization in

TEXT & *image.*

Book designers know that their work enhances the reader's participation in the author's physical and emotional experience. But publishers are also beginning to recognize the marketability of a book's interior design, since books must compete against a plethora of new media. As Fabrizio LaRocca, creative director of Fodor's travel guides points out, "People have a choice of watching TV, reading magazines or books, or surfing the Internet. Where books were once *it*, there are now many people living without them. So publishers have been forced to make book design more stimulating."

Great book designs still have resonance hundreds of years after publication. Innovative book interiors transcend trends and create a timeless, personal bond between author and reader. Private presses are especially good at perpetuating this effect, creating books so impactful that when you open them they can take your breath away.

One example is Bruce Rogers' 1931 limited edition of Homer's *The Odyssey* translated by T.E. Lawrence (of *Lawrence of Arabia* fame), which was set in Rogers' own Centaur typeface. Each chapter opens with a Grecian rondelle reproduced in black over 24-carat gold leaf. Rogers justified the expense of his design simply: "For one of the world's classics in a new translation by one of the most noted Englishmen of his time, I thought a somewhat monumental volume was called for...". Unfortunately, Rogers was forced to resize and "tone down" Oxford University Press' general trade edition.

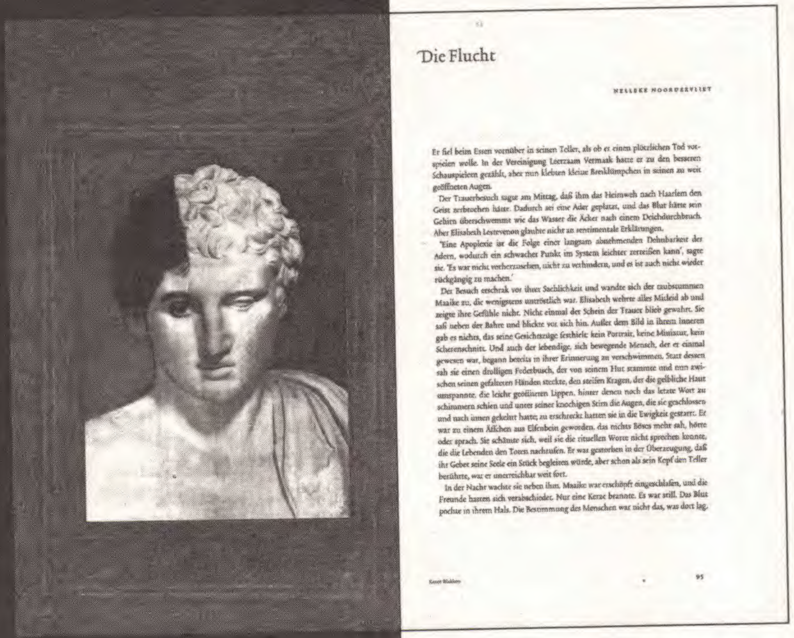
Trade book publishers have historically imposed stifling budget constraints and time limitations on designers. The chance of applying great solutions to a best seller was always pretty slim, unless you worked for design-savvy publishers like Alfred A. Knopf or Farrar Straus & Giroux. There were also design techniques that were verboten, such as playing with varying text widths or wrapping text around artwork. Renowned designers like Eric Nitzche would occasionally get away with using a sixteenth-century page grid with illustrations weaving through text columns, but those occasions were few and far between. Literary publishing giants Penguin and Gallimard set the market standard for trade book design: they created formatted, crammed text grids for their titles in order to cheaply supply a book-hungry culture's demand for more and more literature.

Only within the past decade have trade publishers like Dorling Kindersley and Calloway Editions encouraged more private-press styled book design, because they've shown that it's financially feasible and marketable.

Software like QuarkXPress and Pagemaker have made elaborate and innovative design easier to do. The designer's bag of solutions is suddenly overflowing with rediscovered and newly-invented elements. Exploring numerous alternate page layouts and type treatments is no longer a monumental expense. Creating dedicated typefaces with Fontographer or FontStudio like Andrew Hoyne's Allegro for *Allegro al Dente* or resurrecting old fonts as Louise

Street by Street: Bloomsbury

Dorling Kindersley's signature sound-bite design and magazine-style rhythm bring a living-color, accessible world to armchair travelers in their *Eyewitness Travel Guides.* The grid guides readers through a symphony of daydreamy bits of information wrapped around colorful silhouettes, maps and location shots interspersed with readable columns of travel information.



Die Flucht

NELLEKE NOORDERVLIET

Er fiel beim Essen vornüber in seinen Teller, als ob er einen plötzlichen Tod vorspielen wolle. In der Vereinigung Leerzaam Vermaak hatte er zu den besseren Schauspielern gezählt, aber nun klebten kleine Breiklümpchen in seinen zu weit geöffneten Augen.

Der Trauerbesuch sagte am Mittag, daß ihm das Heimweh nach Haarlem den Geist zerbrochen hätte. Dadurch sei eine Ader geplatzt, und das Blut hätte sein Gehirn überschwemmt wie das Wasser die Äcker nach einem Deichdurchbruch. Aber Elisabeth Lestevenon glaubte nicht an sentimentale Erklärungen.

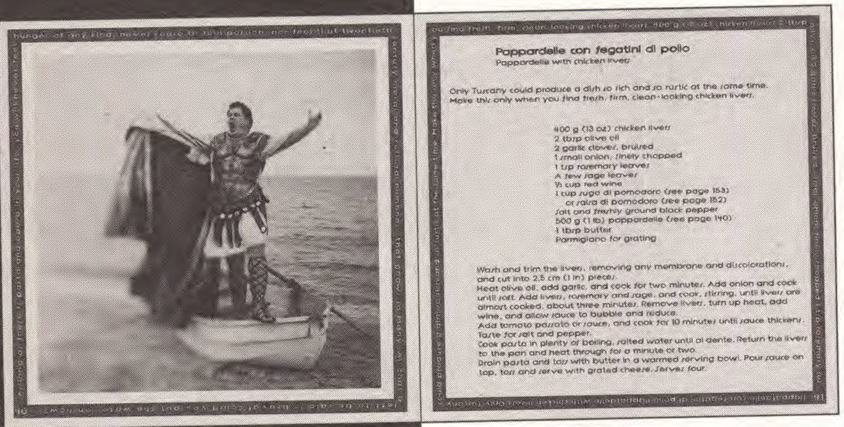
'Eine Apoplexie ist die Folge einer langsam abnehmenden Dehnbarkeit der Adern, wodurch ein schwacher Punkt im System leichter zerreißen kann', sagte sie. 'Es war nicht vorherzusehen, nicht zu verhindern, und es ist auch nicht wieder rückgängig zu machen.'

Der Besuch erschrak vor ihrer Sachlichkeit und wandte sich der taubstummen Maaike zu, die wenigstens untröstlich war. Elisabeth wehrte alles Mitleid ab und zeigte ihre Gefühle nicht. Nicht einmal der Schein der Trauer blieb gewahrt. Sie saß neben der Bahre und blickte vor sich hin. Außer dem Bild in ihrem Inneren gab es nichts, das seine Gesichtszüge festhielt: kein Portrait, keine Miniatur, kein Scherenschnitt. Und auch der lebendige, sich bewegende Mensch, der er einmal gewesen war, begann bereits in ihrer Erinnerung zu verschwimmen. Statt dessen sah sie einen drolligen Federbusch, der von seinem Hut stammte und nun zwischen seinen gefalteten Händen steckte, den steifen Kragen, der die gelbliche Haut umspannte, die leicht geöffneten Lippen, hinter denen noch das letzte Wort zu schimmern schien und unter seiner knochigen Stirn die Augen, die sie geschlossen und nach innen gekehrt hatte; zu erschreckt hatten sie in die Ewigkeit gestarrt. Er war zu einem Äffchen aus Elfenbein geworden, das nichts Böses mehr sah, hörte oder sprach. Sie schämte sich, weil sie die rituellen Worte nicht sprechen konnte, die die Lebenden den Toten nachrufen. Er war gestorben in der Überzeugung, daß ihr Gebet seine Seele ein Stück begleiten würde, aber schon als sein Kopf den Teller berührte, war er unerreichbar weit fort.

In der Nacht wachte sie neben ihm. Maaike war erschöpft eingeschlafen, und die Freunde hatten sich verabschiedet. Nur eine Kerze brannte. Es war still. Das Blut pochte in ihrem Hals. Die Bestimmung des Menschen war nicht das, was dort lag.

95

***1+1=3* employs Bram de Does' entire Trinité type family in a light, lyrical grid designed by Hans Bockting and Will d'Ecluse. The text—grouped in an alternating succession of Dutch, German and English translations—strongly contrasts with the brooding, contemplative illustrative work.**



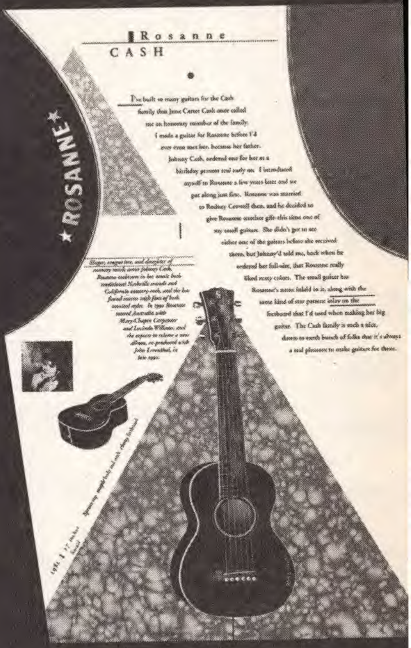
Pappardelle con fegatini di pollo
Pappardelle with chicken livers

Only Tuscany could produce a dish so rich and so rustic at the same time. Make this only when you find fresh, firm, clean-looking chicken livers.

400 g (13 oz) chicken livers
2 tbsp olive oil
2 garlic cloves, bruised
1 small onion, finely chopped
1 tsp rosemary leaves
A few sage leaves
½ cup red wine
1 cup sugo di pomodoro (see page 153)
or salsa di pomodoro (see page 152)
Salt and freshly ground black pepper
500 g (1 lb) pappardelle (see page 140)
1 tbsp butter
Parmigiano for grating

Wash and trim the livers, removing any membrane and discolorations, and cut into 2.5 cm (1 in) pieces.
Heat olive oil, add garlic, and cook for two minutes. Add onion and cook until soft. Add livers, rosemary and sage, and cook, stirring, until livers are almost cooked, about three minutes. Remove livers, turn up heat, add wine, and allow sauce to bubble and reduce.
Add tomato passato or sauce, and cook for 10 minutes until sauce thickens. Taste for salt and pepper.
Cook pasta in plenty of boiling, salted water until al dente. Return the livers to the pan and heat through for a minute or two.
Drain pasta and toss with butter in a warmed serving bowl. Pour sauce on top, toss and serve with grated cheese. Serves four.

Australian designer Andrew Hoyne crafted the proprietary typeface Mr. Allegro—consisting of Regular, Grosso and Pisa weights—for the boxed book/CD cookbook package *Allegro al Dente: Pasta and Opera* published by William Heinemann/Australia.



Rosanne
CASH

I've built so many guitars for the Cash family that June Carter Cash once called me an honorary member of the family. I made a guitar for Rosanne before I'd ever even met her, because her father, Johnny Cash, ordered one for her as a birthday present real early on. I introduced myself to Rosanne a few years later and we got along just fine. Rosanne was married to Rodney Crowell then, and he decided to give Rosanne another gift this time one of my small guitars. She didn't get to see either one of the guitars before she received them, but Johnny'd told me, back when he ordered her full-size, that Rosanne really liked rusty colors. The small guitar has Rosanne's name inlaid in it, along with the same kind of star pattern inlay on the fretboard that I'd used when making her big guitar. The Cash family is such a nice, down to earth bunch of folks that it's always a real pleasure to make guitars for them.

***Ferrington Guitars'* round, sensuous visual shapes were complemented by Skolos/Wedell Inc.'s choice of Garamond and Garamond Expert text for this Calloway Editions BoundSound guitar book. Pages**

A WALPI MAN- HOPI, 1921

Walpi is the the best-known of Hopi villages. Certainly no other place in the United States afforded a like opportunity to observe native Americans living much as they did when the Spanish explorers first visited the desert land of our Southwest.

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For their fine art book treatment of Callow Editions' *Native Nations,* designers Brian W

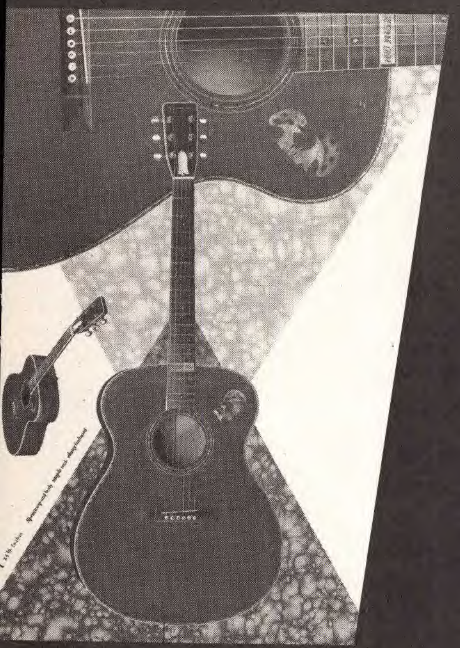
Fili did with Nicholas Cochin for *Rip Van Winkle* will no longer raise eyebrows in the production department. Shaping text around silhouetted images—Dorling Kindersley's signature style—is no longer a typesetting nightmare. Revitalizing faded images or creating variety in repetitive ones (as design firm Skolos/Wedell, Inc. did in layouts in *Ferrington Guitars,* shown right) by using Scitex or Photoshop are easy options, not extravagances.

The same tools can be used to recreate the classic appearance of fine art books without monotypesetting and tipped-in lithography. For example, breathing life into Edward S. Curtis' turn-of-the-century *Native Nations'* photographs would have been impossible without the use of near continuous-tone computer imaging capabilities.

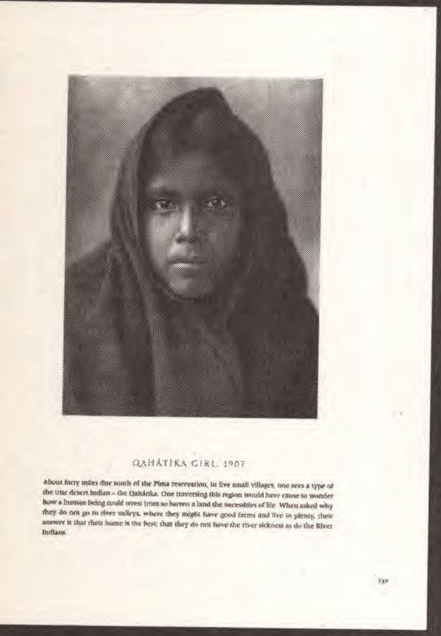
It's a worldwide phenomenon. Great book designs are coming from countries such as Germany, France, England and Australia. The new technology has even found its way into the private presses. Some typographers like Rampant Lions' Sebastian Carter and Whittington Press's John Randle have discovered the beauty of digitized type. Whittington Press has paid homage to book design for a decade. Each volume of its limited edition *Matrix* series displays painstakingly handset versions of Caslon, Golden Cockerel or Walbaum on sumptuously-textured laid paper pages. But in their 1994 volume *Matrix 14,* designer Dave Haywood set a bibliography of J.T. Lubbock's illustrated books in ITC Bodoni, a PostScript font. The effect of a digitized typeface reproduced to simulate a letterpress look is evocatively stunning.

Aside from making book production efficient, this technology has spurred a radical design evolution. The hip German design firm Trendbüro Hamburg has dedicated itself to creating books with inventive type treatments that appeal to an MTV generation, and has discovered that a more dynamically designed book can compete visually with TV and magazines. Consequently, authors, designers and publishers are increasingly focusing their sights on this growing market.

There is a catch. Designers who should be totally devoted to sculpting new, legible design standards sometimes end up in a maze of technical complications, skills barriers, software inflexibilities and opportunities to over-design. They are also ambushed by production departments screaming for digital economics and rejecting alternative analog solutions.



explode with close-up views of mother-of-pearl fret inlays and bridge detailing framed by angled text placements. Audiophiles are tempted further with the inclusion of a sample CD.



QAHÁTIKA GIRL, 1907

About forty miles due south of the Pima reservation, in five small villages, one sees a type of the true desert Indian – the Qahátika. One traversing this region would have cause to wonder how a human being could wrest from so barren a land the necessities of life. When asked why they do not go to river valleys, where they might have good farms and live in plenty, their answer is that their home is the best; that they do not have the river sickness as do the River Indians.

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and Toshiya Masuda were inspired by Adobe's Trajan and Meridien typeface families.

of a keyboard operator. Five hundred years ago, Gutenberg's press made books available to the masses, creating a broad worldwide book culture. But its predecessor, the illuminated manuscript, is still more awe-inspiring and revered today for its ability to bear the spirit of a moment through time.

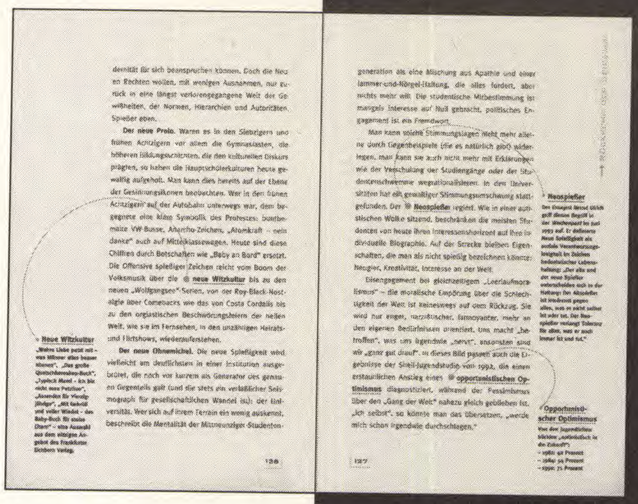
The Internet, CD-ROMs, rising paper costs, deforestation and the demand for more visually stimulating pages are forcing the evolution. It is argued that publishers no longer print "real" books, but the truth is more Darwinian. Books are the tactile by-products of mankind's thoughts and dreams, and change shape, color and style to reflect their environment.

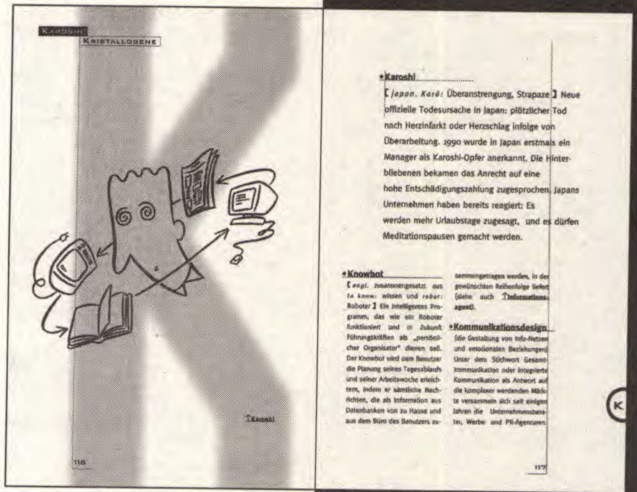
Where does it lead? In Ray Bradbury's *Fahrenheit 451*, a fireman named Guy Montag lives in a world in the near future where firemen are forced to burn books. This is because the government has decided that books make people unequal and unhappy.

Montag's frustration over the shallow lifestyles and TV "parlor families" drives him to read and discover what's between those contraband covers. He meets a retired professor who defines for him the allure of books: "This book has pores. It has features. This book can go under the microscope. You'd find life under the glass, streaming past in infinite profusion. The good writers touch life often. The mediocre ones run a quick hand over her...So now do you see why books are hated and feared? They show the pores in the face of life." The same might be said of designers. They interpret life according to the author. A book's design can be that revealing microscope or, unfortunately, it can help a book become another piece of incomprehensible trash collecting dust on a twenty-first century bookshelf.

Anistatia Miller is a freelance book designer and the author of the forthcoming PBC International title, Between the Covers, *a book focusing on twentieth century book design.*

In this arena of technology, it can be too easy for designers to succumb to smoke-and-mirrors magic tricks, neglecting a book's true heart: the timeless visual and tactile bond between writer and reader. It's also too simple for shortsighted publishers to dismiss the need for book designers–the passionate visualizers of the written word. Publishers may attempt to cut budgets by replacing these architects with haphazardly-devised generic templates. But no amount of software can make a designer out





KAROSHI
KRISTALLOGENE

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•Karoshi

[*japan. Karô:* Überanstrengung, Strapaze] Neue offizielle Todesursache in Japan: plötzlicher Tod nach Herzinfarkt oder Herzschlag infolge von Überarbeitung. 1990 wurde in Japan erstmals ein Manager als Karoshi-Opfer anerkannt. Die Hinterbliebenen bekamen das Anrecht auf eine hohe Entschädigungszahlung zugesprochen. Japans Unternehmen haben bereits reagiert: Es werden mehr Urlaubstage zugesagt, und es dürfen Meditationspausen gemacht werden.

•Knowbot

[*engl.* zusammengesetzt aus *to know:* wissen und *robot:* Roboter] Ein intelligentes Programm, das wie ein Roboter funktioniert und in Zukunft Führungskräften als „persönlicher Organisator" dienen soll. Der Knowbot wird dem Benutzer die Planung seines Tagesablaufs und seiner Arbeitswoche erleichtern, indem er sämtliche Nachrichten, die als Information aus Datenbanken von zu Hause und aus dem Büro des Benutzers zusammengetragen werden, in der gewünschten Reihenfolge liefert (siehe auch ↑Informationsagent).

•Kommunikationsdesign

(die Gestaltung von Info-Netzen und emotionalen Beziehungen) Unter dem Stichwort Gesamtkommunikation oder integrierte Kommunikation als Antwort auf die komplexer werdenden Märkte versammeln sich seit einigen Jahren die Unternehmensberater, Werbe- und PR-Agenturen

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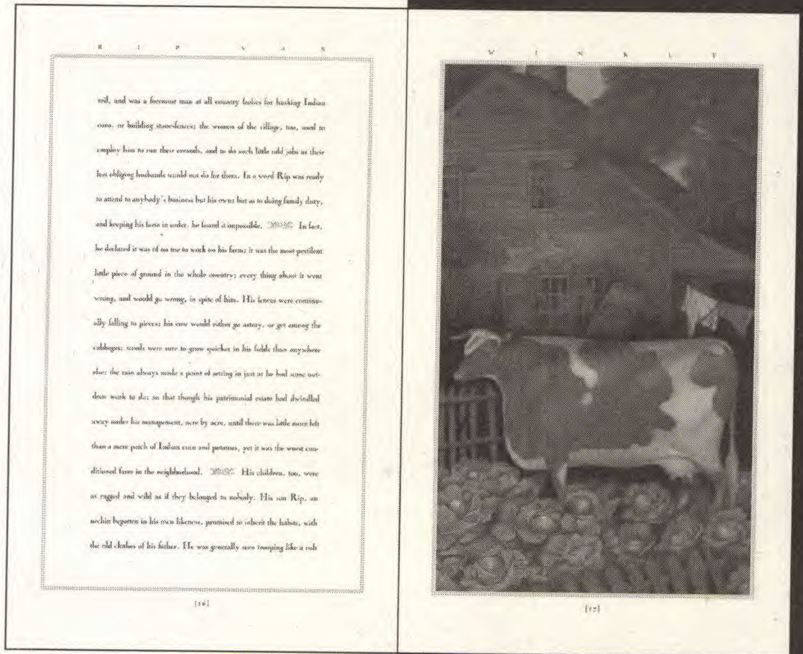
K

German publisher Trendbüro Hamburg recreated a scholarly book element—marginalia—and combined it with curvacious red reference indicators, lackadaisical drop caps and varying text sizes and widths for a refreshingly legible, MTV-generation format. Régine Thienhaus, designer of *Trendbüch, Trend Wörter von Acid bis Zippies,* and upcoming *Markenkulte-Kultmarken* chose Meta, Modular and Bank Gothic for her highly legible, fast-paced, typographic palette.



A luxuriously leaded type treatment applied to Nicholas Cochin's type design and ornamental dingbats creates a rhythmic balance to the rich, earth-toned illustrations in Louise Fili's presentation of Creative Education's *Rip Van Winkle.*

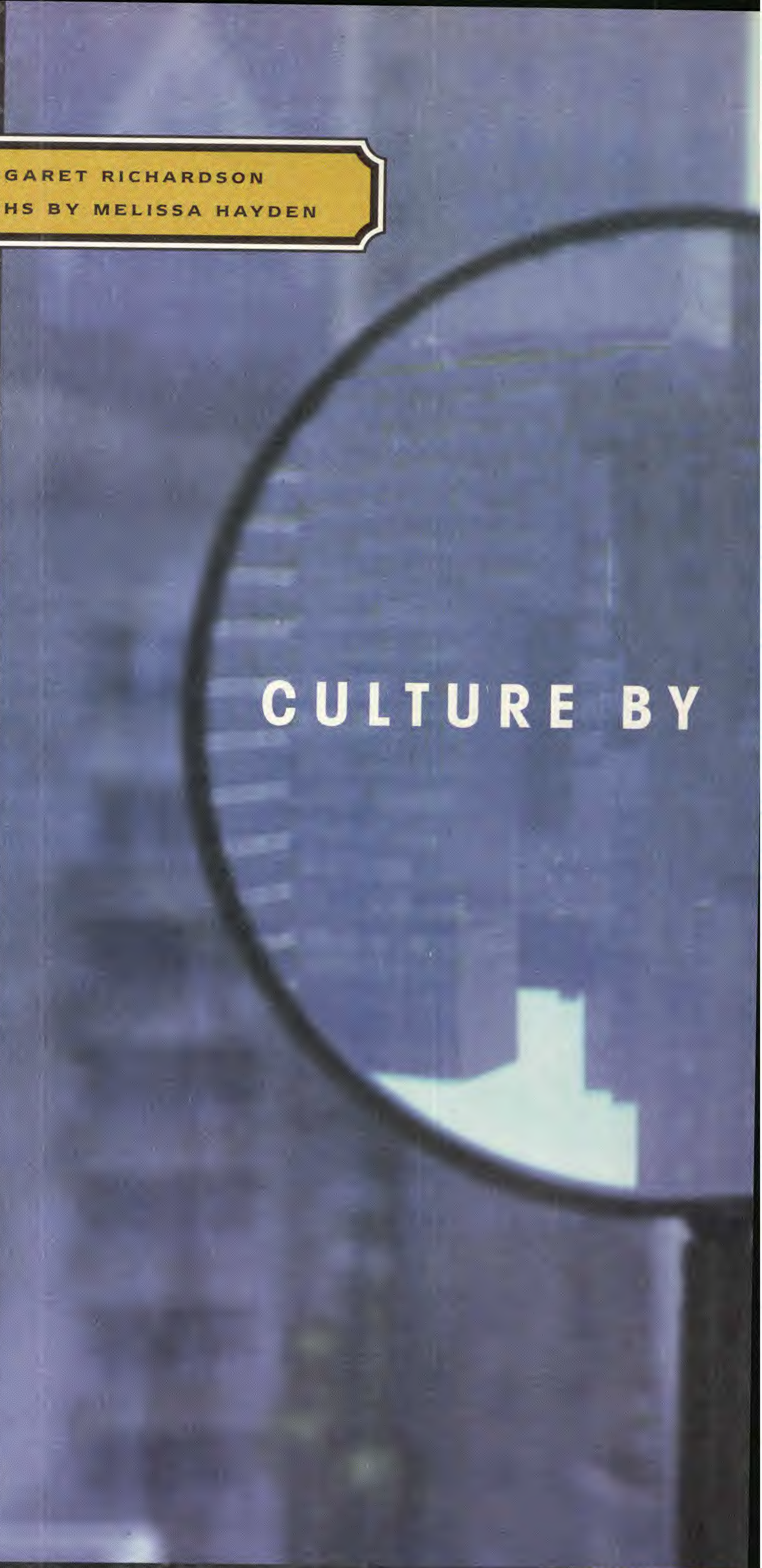
HEADLINE/SUBHEAD/BYLINE: ITC BODONI SEVENTY-TWO BOOK, ITC BODONI TWELVE BOOK, ITC DAVE'S RAVES
TEXT/BIO: ITC BODONI SEVENTY-TWO BOOK, BOLD ITALIC, ITC BODONI TWELVE BOOK, ITALIC
CAPTION: ITC QUAY SANS BLACK, BLACK ITALIC CREDIT: ITC BODONI SIX BOOK ITALIC

K

KNOPF, THE PRESTIGIOUS AND HIGH PROFILE IMPRINT WITHIN THE MEGALITHIC RANDOM HOUSE PUBLISHING EMPIRE, IS KNOWN FOR BOTH ITS IMPRESSIVE BOOK LIST AND ITS VISIBLE STYLE. KNOPF BOOK JACKETS ARE LITERATE, SENSUAL AND QUIRKY. THEY CONVEY BOTH THE ESSENCE OF THE BOOK AND THE KNOPF IDENTITY THROUGH EVOCATIVE IMAGERY, CRISP TYPE TREATMENTS, LUXURIOUS MATERIALS (MATTE PAPERS, VELLUM, ACETATE), AND REVERENTIAL DETAILS. THEY STAND OUT AS "GOOD" BOOKS IN THE SUPERMARKET ATMOSPHERE OF MOST BOOKSTORES, AND, ALTHOUGH MOST OF THESE JACKETS ARE DESIGNED ON COMPUTER SCREENS, THEY MAINTAIN A PERSONAL, HAND CRAFTED, ART QUALITY. THIS IS THE WORK OF KNOPF'S DESIGN TEAM, HEADED BY ART DIRECTOR AND VICE-PRESIDENT CAROL DEVINE CARSON.

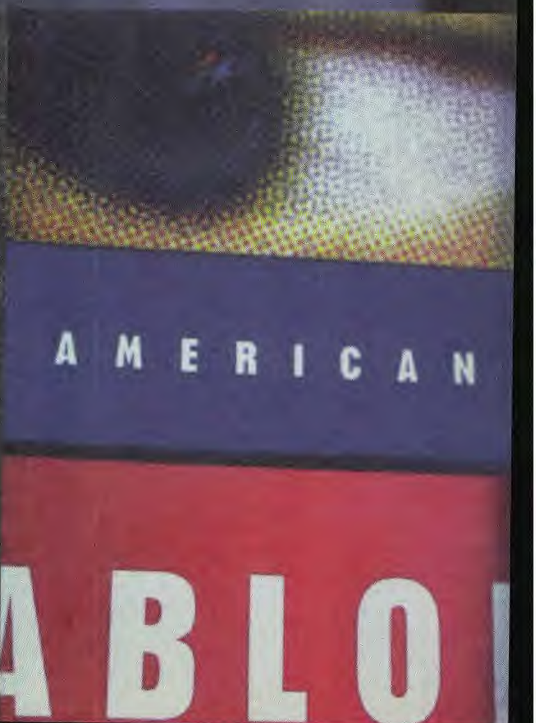
BY MARGARET RICHARDSON
PHOTOGRAPHS BY MELISSA HAYDEN

N



CULTURE BY

perfectly green. Open


AMERICAN
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DESIGN

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MEMORY
SIMON SCHAM

Carson and her staff—Chip Kidd, Barbara de Wilde and Archie Ferguson—oversee the jackets for three lists (Spring, Fall and Winter), an average of 150 Knopf titles a year. Carson also recruits stellar freelance talent: upcoming jackets will be designed by Stephen Doyle of Drenttel Doyle Partners, Michael Bierut of Pentagram and David Carson of David Carson Design. But a significant number of jackets originate from each of the in-house team of four.

The Knopf art department formed almost organically. Carol Devine Carson was hired as art director in 1987 after a career in magazine design, working at the magazine development department of Time Inc., *Savvy* magazine and Scholastic. Chip Kidd, having joined Knopf in 1986 right after college, was already in place when Carson arrived. Kidd's friend and former classmate at Penn State, Barbara de Wilde, was hired by Carson in 1988 after a short career in advertising and a stint designing promotional material for Louise Fili at Pantheon. Archie Ferguson, after suffering "the usual dead end jobs" and a position at Scholastic, was hired by Marjorie Anderson in 1987 to work at Times Books. He also started freelancing for Knopf and joined the company full-time in 1990 when Anderson moved to art direct Pantheon Books. Ironically, none of these designers had book jackets in their portfolios when they were hired.

In speaking of Knopf and their roles there, each relates the same general story. Knopf has an image based on history and tradition. After a major restructuring within Random House in December of 1992, Knopf was broadened into Knopf Publishing Group (which along with the Alfred A. Knopf, Inc. imprint also includes Vintage, Pantheon, Large Print Books and Schocken). Heading this is the dynamic president, Sonny Mehta, who had joined Knopf in 1987 as editor-in-chief. Mehta recruited his own editors, authors, and expanded Knopf's titles, enhancing the importance of being published by Knopf. As Carson explains, "Knopf can be seen as the revered publishing firm, but much of what Sonny and the people he brought in are doing focuses on how to get the most out of this tradition while reinventing ways to publish books."

This is reflected in the interest and involvement of Mehta, his editors and the Knopf marketing team on every book jacket. Carol Devine Carson attends the launch meetings that introduce the upcoming lists. "This meeting is not just about the content of the book," says Carson. "It is about all the other important things publishing is about. This is where it is decided that this book is hot; this is a big book; this is the first time we are publishing this author; this is a review-driven book. Anything at all that will embellish each book." The sales and marketing perspectives are put into fact sheets and distributed. This information, as well as the nuances Carson gleans from these meetings, become crucial to the conception of each book jacket.

Each of the designers personally works with at least eight or nine titles per list. Kidd, de Wilde and Ferguson all receive a share of the titles likely to attract attention. Carson is often expected to design for high profile books, but her approach to assigning titles is based on each designer's compatibility with the subject or author, including any previous relationship a designer has developed with a writer. The designers begin the design process as passionate readers. "We all read the books, which is where it has to start," says Carson. "That's the whole gist. It has to come from the book. It has to be linked to it in such a strong way. You have to understand who the author is, if at all possible. And you have to bring an enthusiasm for the author when you start designing." Another important consideration in the design process is the assimilation of the Knopf hierarchical and marketing positions for the books. Any number of people—including the publisher, the editor, the agent, and especially the author—have certain expectations for each title.

Gone are the days when a jacket prepared for a sales conference automatically became the final version. More than likely, for a variety of reasons, the designers go back to the drawing board and the computer screen for a redesign. As Carson points out, "The important thing is to have a jacket ready for the sales conference so it can sell the book, then worry about the actual book date. If we have to redo it, we redo it." In a list of 70 books, she adds, it is not unusual for one third to be redesigned. "No matter how many times you do something, if somehow the art fails, or somebody doesn't like it, or whatever is the reason for doing it again, you had better rally the enthusiasm to do it again," Carson affirms.

Knopf books' achievement in the literary and bestseller marketplace can certainly be attributed to the overall quality of each book. Knopf publishes books resonant with its publishing ethos, books which express integrity and cultural acuity. This extends to the meticulous look of each book, manifested most visibly in its jacket design. The art director and designers have captured and enhanced this imprint's identity while maintaining their own personal styles. Carson explains, "Knopf style has to do with tradition, with the correctness of things. We are especially concerned with the sizes of books, the way books feel and look, as well as the way the books are produced. I think our books as whole objects look better than most books being published."

The ambiance of the 23rd floor art department and an array of Knopf jackets are captured here by photographer Melissa Hayden. For this article, each of the designers chose one specific title from recent lists as a case study in how a Knopf jacket comes into being.

MAPPING THE FARM: THE CHRONICLE OF A FAMILY

JACKET DESIGN BY BARBARA DE WILDE

Reading the manuscript for Mapping the Farm, Barbara de Wilde developed an affinity to John Hildebrand's lyrical non-fiction account of his wife's family farm and the history of its inhabitants. Since de Wilde's grandfather had been a nurseryman from Holland and her father is a horticulturist, she related strongly to the passion and poetic prose of the text. At first, de Wilde thought of using an iconographic farm image and started doing picture research. Since another recent book featured both a photograph of a farm and a map on the cover, that no longer seemed an option. The title, de Wilde felt, was fairly oblique, and she wanted to capture and define all the layers of information in this book. "I was looking for a weather vane, directional things. And then I thought about landscapes, especially how you would see a hill in the closer distance, a rise in the middle, and then the background. I was visualizing this and it related very closely to layers and folds. Maps unfold consciousness, and I wondered: what if this folded out as a map? You would have this landscape and as you opened it up, the lives of the people in the book would be between the folds." De Wilde could not find the kinds of photographs she was envisioning in any of her picture research, so she had them shot in upstate New York by photographer Victor Schrager. She had discussed the production logistics with Knopf's production vice-president Andy Hughes, showing him how she wanted the folds to work. He noted that this approach would be problematic, but thought that it did seem worth pursuing. She folded a comp and made a presentation. Since her own commitment to this particular jacket design was so strong, de Wilde was surprised to find that it was not greeted with overall approval except from editor Gary Fisketjon. He loved it. Disheartened by the lack of enthusiasm, and still tied to this concept, de Wilde found herself torn. But more obstacles stood in the way. The production figures for this were prohibitively expensive. And the next major glitch related to production logistics. The jacket design had three folds, which when tested, buckled. Not only was de Wilde stymied, she had also spoken to the author and convinced him that this design would capture the spirit of his book. Time was also crucial here. "I was losing support," de Wilde says. I didn't know what to do. I have no power here; I'm just a designer." Luckily, Fisketjon was unwilling to change the idea, and Hughes and de Wilde reduced the folds to two. "We figured it out. We had the flaps edited to break in the right places. It went to press. It turned out great. And John Hildebrand loves it."

BEING DIGITAL

JACKET DESIGN BY CHIP KIDD

This collection of original essays and columns from Wired magazine was predetermined to do well, and Sonny Mehta requested that Chip Kidd design it. "I knew that what they wanted was to sell 100,000 copies of the book," says Kidd. In an unusual move, Kidd met with the author, Nicholas Negroponte, very early on. Negroponte is the founding director of the Media Lab at MIT and he had very specific requests for the jacket. According to Kidd, "He said, 'Whatever we do, I want it to win lots of design awards.' He also wanted it to look interesting without the jacket, because, according to Negroponte, 'Everyone knows people take the jackets off books'." So Kidd knew from the beginning that the jacket would have to interact with the binding. "There had to be a duality to it, so that the jacket by itself wouldn't be enough; the binding itself wouldn't be enough. When they were together, they had to make a single entity that worked because they were working together." Negroponte had his own collection of favorite design projects which he passed on to Kidd. Kidd also went to visit the MIT Media Lab. His first attempt at this intended integrated design was inspired by his own experiences working on punch cards in computer classes in sixth grade. Kidd meticulously simulated a die-cut punch card, wrapped it around primary colors and presented it as a comp. The author objected to the "holes" because these to him were "bits" and, according to his book, "bits" in current parlance of digital information are invisible. Kidd's next attempt with circles as the see-through wrap also was interpreted as visible and, therefore, unacceptable as bits. So, Kidd formulated a strong, modern, sans serif type treatment. He designed the binding with white type and wrapped a clear acetate jacket with black type (a color scheme much preferred by Negroponte, because it is emblematic of a binary system; on and off, black and white). The final high-tech, integrated treatment did garner attention, and the book indeed did appear on the bestseller list.

IN THE CUT

JACKET DESIGN BY ARCHIE FERGUSON

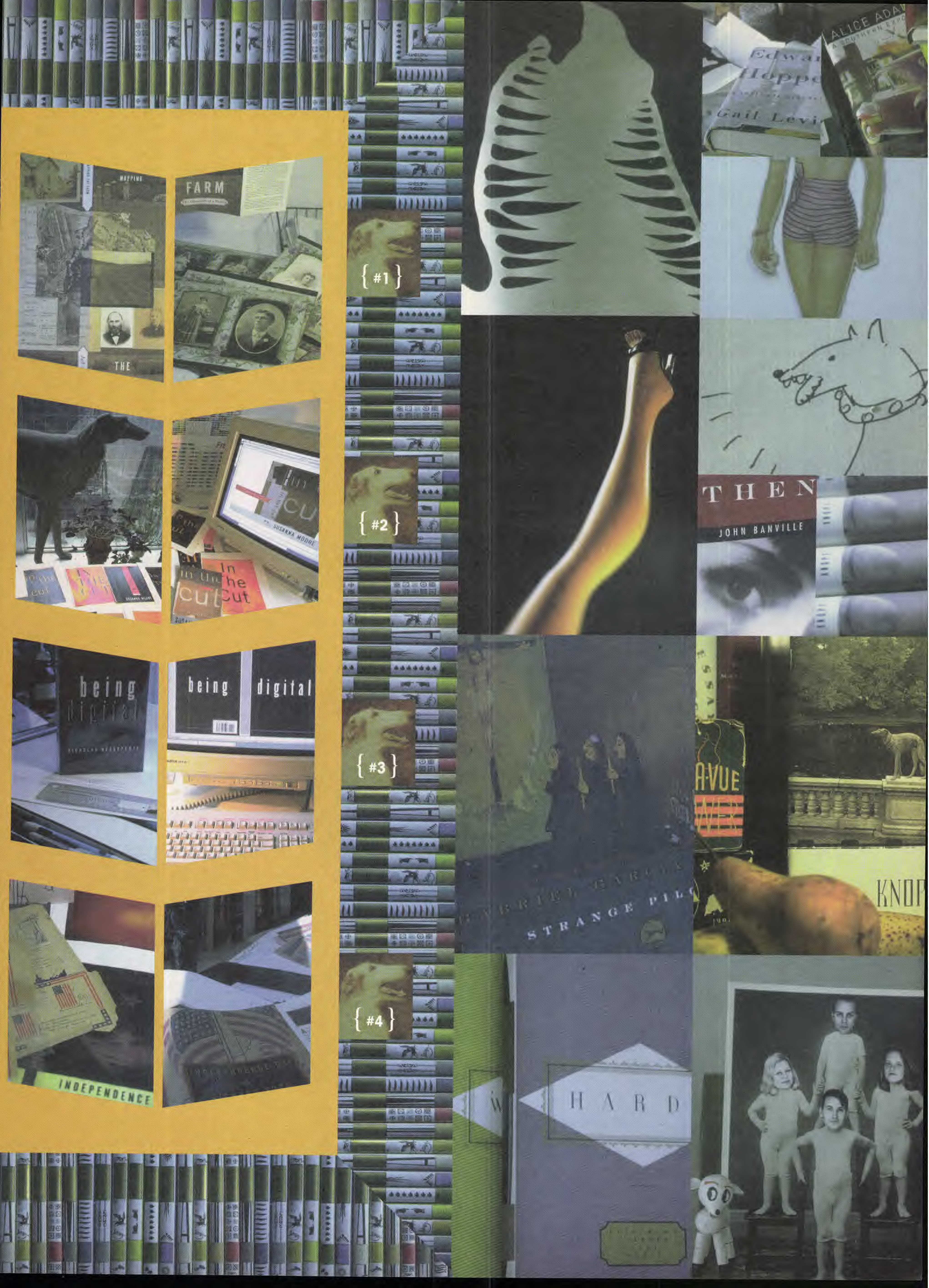
This fourth novel by Susanna Moore was being considered a breakthrough for the author. According to Archie Ferguson, "Her last few books were flowery, polite love stories. This is a departure for her. It takes places in New York City. It is gritty, overtly sexual, bloody. It is witty. It has a shocking ending. In fact, when I read the last page and closed the book, I left the room and thought, 'Oh my God.'" To design the jacket, Ferguson needed to somehow convey all these elements, and he would be working with photographer Nola Lopez, who was suggested by Carson. The first design incorporated the image of a hand, and Ferguson says, "They didn't like that. They wanted something even more gritty and overtly sexy, and what is that? Body parts? Murder? Blood and Guts?" Ferguson then worked on a design suggesting a woman's silhouette, and finally he produced a version with an oblique shape implying sexuality. These were all rejected. As Ferguson recalls, "When I read the book, I didn't get any sense of imagery at all. My whole impression of the book was typographic. The main character is an English teacher at a university and wordplay is one of her professional pursuits. I could only see this as type, so I went back to Lopez and asked her to interpret the title typographically. She had some type set and went into the darkroom and started manipulating the type through exposure, so I had a bunch of words at different levels and forms of distortions and sizes." After one more rejected design, Ferguson presented "wonderful matte pieces of type, and much to my surprise, they liked it." Working on the next stage of the design, he placed the letters on a stat camera, and reproportioned them, encountering difficulties with the positioning of the author's name, which had also been photographed. He reset this type in black and focused on the importance of its size. Placing it in a bar at the bottom seemed the only way to get it to work. This was the final design. "I'm not literate enough in Photoshop or Illustrator to have approximated this or done something else this interesting," says Ferguson. "I've been working on computer a year and a half now, but I was trying to solve this thing and it wasn't coming out. So it was nice to turn around and use this desk, cut things out by hand with some funky stats, put some type on some acetate from the stat machine and do it all the old fashioned way."

INDEPENDENCE DAY

JACKET DESIGN BY CAROL DEVINE CARSON

Richard Ford's sequel to his highly acclaimed novel, The Sportswriter, took ten years to write. "The expectations were great," explains Carol Devine Carson. "It is a long, ambitious contemporary American novel." Carson read the book and loved it for its characterization, complexity and its literary qualities. She knew that her task of projecting this book's many layers was going to be difficult. Working with the Independence Day theme and the plot, involving a father's weekend trip with his troubled son, Carson first concentrated on catching the ambient quality of the journey and the reflective writing. "I began with a sepia Polaroid photograph of a motel sign from Melissa Hayden's portfolio. An ultramarine banner with the type was placed diagonally across the image. Sonny Mehta and editor Gary Fisketjon approved it, but when the comp was sent to Richard Ford, he thought it was too gritty and urban. Hayden then shot more atmospheric scenes in color. A dawn motel scene was chosen, but this, too, was rejected," says Carson. An alternate direction had Carson pursuing the imagery for Independence Day itself as a theme. "I thought of bunting, small town America and all that," she says. After significant photo research, a flag image was chosen from a photograph by Barry Marcus, and it seemed to capture the mood. This version was comped and made ready for production when a call from the author revealed that the photo had been used (albeit quite differently) on a friend's novel, and Carson was forced to rethink the design once more. She had in her collection of images a 1920s children's magazine with flag interpretations, and this became the basis for the next design. The final version not only captures the Fourth of July imagery, but it also has the quality of a classic novel. Although the earlier versions had been designed on the computer, for this one only the type is set on the Mac. Carson says, "The computer is a production-driven machine and there's no way of escaping it, so try to make the best of it."

HEADLINE: ITC FENICE LIGHT, ITC AVANT GARDE GOTHIC CONDENSED BOLD TEXT: ITC FENICE BOLD, ITC AVANT GARDE GOTHIC CONDENSED BOLD BYLINES/SUBHEADS: ITC NEWTEXT DEMI, DEMI ITALIC BORDER/PATTERN: ITC ZAPF DINGBATS



MAPPING
THE
FARM
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In the Cut
SUSANNA MOORE
being digital
INDEPENDENCE
Edward Hopper
Gail Levin
ALICE ADAMS
THEN
JOHN BANVILLE
STRANGE PILG
HARD
KNOP

Rick Prelinger's treasure
trove of ephemeral films on
CD-ROM transcends kitsch to reveal
dark truths about the manipulation
of the American consciousness
between the 1930s and 1950s.

Our Secret Century

By Steven Heller

He calls himself an archivist, but Rick Prelinger is really a professional treasure hunter. For over a decade Prelinger has been uncovering thousands of America's littlest known jewels of American history, which he calls ephemeral films. Stored in his huge, climate-controlled loft on Manhattan's West Side are over 50,000 canisters filled with miles of celluloid shot between the 1930s and 1950s that show how various ideas and ideals were promoted to the American people. Prelinger has saved these gems of industrial, cautionary and educational cinema (the kinds seen at expositions and school assemblies) from extinction and has made some of them available to the public on videotape, laser disc and, most recently, on CD-ROM. Yet his unique contribution to American historiography is not simply to preserve nostalgia, but rather to offer a penetrating analysis of how industry and government attempted to guide–indeed control–American mores, manners and morals with propagandistic film making.

Prelinger has always been careful to transcend the sometimes comic anachronisms of the more mannered of these vintage films. Although they are ripe for satire, he regards these artifacts as if they were the missing links of American culture. But not all media platforms have enabled him to show the material in such a respectful light. While his videocassette compilation titled *To New Horizons: Ephemeral Films 1931-45* and *You Can't Get There From Here: Ephemeral Films 1946-60* (Voyager Company, 1987) was great entertainment, it was not satisfactory scholarship because any meaningful analysis was constricted by the medium. A book on the same subject would have allowed greater explication, but showing stills rather than the actual motion pictures would have been an ineffective substitute. Combining print and video was, moreover, too costly. So Prelinger ultimately decided to issue the films on laser disc as a way to both document and contextualize them.

Interactive

Prelinger's second major publishing project, produced exclusively on laser disc, was *Call It Home: The House That Private Enterprise Built* (Voyager Company, 1993), which chronicles the invention and proliferation of suburbia through post-war films, photographs, advertisements and texts. This multi-access medium enabled him to present the original period material without interpretation, but also with his own analysis, thereby allowing the audience the opportunity to view it with and without prejudice.

Theoretically, the laser disc would have been the perfect medium, but unfortunately, comparatively few individuals own laser disc players. So for Prelinger's most recent publishing effort he turned to CD-ROM, which is currently the most accessible medium for the largest number of people.

This project, titled *Our Secret Century: New Media as Historical Intervention* (Voyager Company, 1995), is a series of 12 CD-ROMs (see discography) which includes films, stills and text drawn from the Prelinger Archives. Each disc investigates a different "millennial" theme, which Prelinger describes as those "20th-century issues about which too little is understood." What he calls "historical intervention" is the introduction of commentary and critique at key junctures. Although these vintage educational, guidance, cautionary, industrial and propaganda films can be seen in their entirety without any "intervention," one may access production notes, oral and written histories, interviews and excerpts from supplementary reading by clicking selected icons.

The characters in the films tend to be better than life: free-spending consumers and model children.

History

Uncomfortable Truths

The title, *Our Secret Century*, refers to two different kinds of "secrets." Prelinger explains that the first "relates to hidden histories and issues, like the manipulation of American consciousness through the popular media; the mechanisms by which consumerism is created and sustained; the roots of conformity and control; the landscape as a stage for conflict; and the courses of gender, technology, sexuality and power." The other "secrets" are simply the films themselves, he says, which are "evocative documents saved by chance and which reside in our archives, but are still essentially unavailable to most viewers." The initial four discs released this year address a wide range of commercial and institutional concerns, including: *The Rainbow Is Yours*, about post-war industrial design and consumerism; *Capitalist Realism*, the pre-war portrayal of the working class in corporate films made by the captains of industry; *The Behavior Offensive: Social Guidance Classics*, post-war educational films about mores and morals (including some gems about venereal disease); and *Films of Menace and Jeopardy*, which taps into unconscious fears and dangers posed by everyday risks at home and on the job, from 1936-1960.

Ephemeral films originally produced during this era reveal forgotten and uncomfortable truths about America's past while at the same time provide evidence that citizens were persuaded, conditioned and even brainwashed through fallacy, stereotyping and exaggeration to accept certain myths as absolute truth. "The characters, corporations and institutions in the films," explains Prelinger, "tend to be better than life: free-spending consumers, perfect students, overproductive workers and model children." Reviving these films—and revealing the motivations behind them—not only creates an accessible base for looking at history, but in the CD-ROM format provides levels of information that help clarify the historical moment in which the films were produced.

The supplementary texts and interviews complementing the films on the CD-ROM amount to more than 10 hours of viewing time, far exceeding the typical 60 to 90 minute film documentary. The process of developing this hybrid—something between a book and a documentary film—demands that the materials are interpreted not simply as linear tracks but as discrete pieces of information which can be randomly accessed. Since CD-ROM users are not required to start at the beginning, but can wander around at will, the task of charting narrative pathways is more difficult than for either a book or a film, with confusion the primary danger. The project requires collaboration on the part of writers, editors, producers, graphic designers and programmers to overcome a variety of organizational challenges.

Vision Meets Design

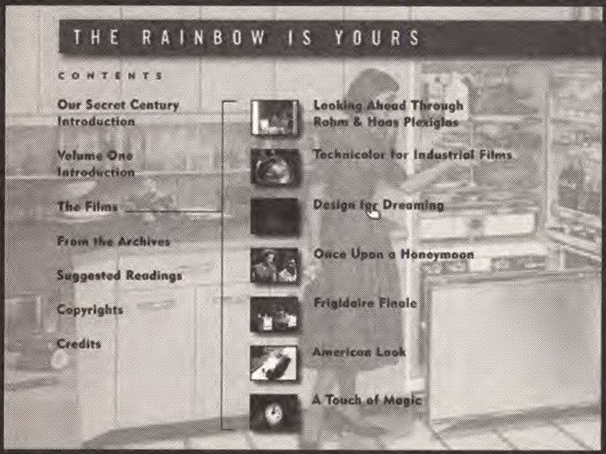
Our Secret Century is Rick Prelinger's editorial vision, but its graphic design and navigational logic is the work of Diane Bertolo, a magazine designer and editor of *Felix*, a journal of computer culture. Bertolo developed the many "screens" on which the content is presented. Her design is at once transparent and opaque in accordance with Prelinger's dictate that these discs should have a distinctive identity, but not be swathed in nostalgic conceits. The typography is contemporary, pastiche is rejected, and the only concessions to "period-style" are photographs of fashions, appliances and architecture suggestive of the Thirties, Forties and Fifties used as screen backdrops. The interface design is elegant and witty and avoids a didactic approach. "I tried, however, to avoid any bells and whistles," says Bertolo, referring to the digital gimmicks that are often used on CD-ROMs to beef up the "multi" part of the medium.

The table of contents (or main menu) of *Our Secret Century* is the best example of how special effects are used to enhance the content, notably the one-inch-square syncopated animated icons showing loops of the films. Click on the icon and the viewer is transported to an interface with a small movie screen (which can be enlarged by pressing a "plus button" to fill the entire image area or kept small and used as kinetic illustrations juxtaposing the text blocks). Return to the table of contents, click on either of the two introduction section "hot buttons" and *presto*, a miniature, full-figure animated silhouette of Prelinger in a Hawaiian shirt materializes to explain the series and the features on the specific disc. To his right, on a screen within a screen, a sampling of the images on the disc scrolls by. Click the "find" button and an even smaller screen pops up with a function that allows the viewer to fast forward and locate specific frames in the introduction.

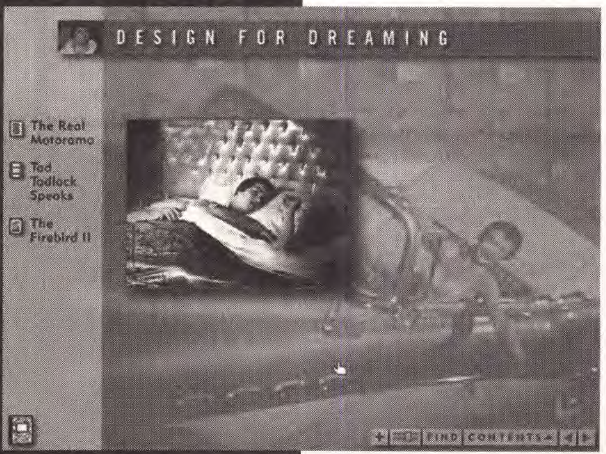
Bertolo designs her screens exclusively in Photoshop, which allows her the latitude to design the basic architecture as freely as any printed page; though if corrections are needed the entire makeup must be completely redone (whereas in QuarkXPress individual elements can be moved or eliminated at will). Bertolo complains that her biggest problem in the design is with type. The CD-ROM's 72 dpi resolution limits the range of available body types and forces her to try "a gizillion tests of every available body face" until settling on Palex, a Voyager Company typeface based on Hermann Zapf's Palatino. Another concern in creating the design is how the user will be viewing the CD-ROM. Since the image resolution on personal computers varies, Bertolo has to design for the lowest possible denominator. Initially working with "millions of colors" on the Macintosh, she invariably steps down to the base 256 where she fiddles to get the imagery right. "At millions or even thousands of colors," she explains, "the pictures look photographic. But if they are not adjusted at 256 colors, images look 'dithered.' It's almost like the difference between magazine and newspaper reproduction."

Print designers are often less concerned with the reader's perspective than with the quality of their own layouts, but Bertolo says that for CD-ROMs she is much more attuned to how people will access information. In addition to being conscious of how her esthetic decisions will impact the viewer, she is concerned that users know exactly how to navigate through the masses of unlinear information. She believes that nothing should be left to chance or intuition. So Voyager's producer, Melanie Goldstein, has made sure that *Our Secret Century* includes seven different "help" screens which makes this one of the most user friendly (or at least, cooperative) CD-ROMs produced today.

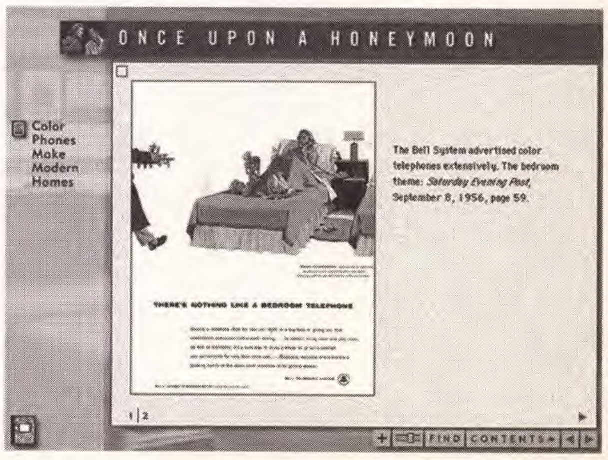
The handsome table of contents screen for "The Rainbow is Yours," which includes animated icons for each film. The right balance between economical and layered design is a crucial factor in the visual success of this piece.


THE RAINBOW IS YOURS
CONTENTS
Our Secret Century Introduction
Volume One Introduction
The Films
From the Archives
Suggested Readings
Copyrights
Credits
Looking Ahead Through Rohm & Haas Plexiglas
Technicolor for Industrial Films
Design for Dreaming
Once Upon a Honeymoon
Frigidaire Finale
American Look
A Touch of Magic

Introductory screen for "Design for Dreaming." Click on the insert and play the film. Click on icons & see an interview with the actor Tad Tadlock; articles on Motorama; or ads for The Firebird.


DESIGN FOR DREAMING
The Real Motorama
Tad Tadlock Speaks
The Firebird II
+
FIND
CONTENTS

If at any point viewers wish to learn more about the telephones being advertised in "Once Upon a Honeymoon," they simply click on the icon and a related print ad materializes.


ONCE UPON A HONEYMOON
Color Phones Make Modern Homes
THERE'S NOTHING LIKE A BEDROOM TELEPHONE
1 | 2
+
FIND
CONTENTS

The Bell System advertised color telephones extensively. The bedroom theme: *Saturday Evening Post*, September 8, 1956, page 59.

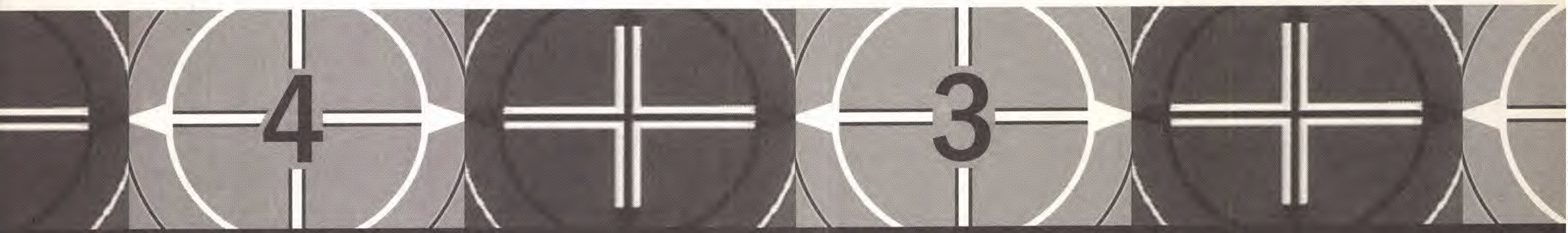
HEADLINE/SUBHEADS/BYLINE/CALLOUT: ITC FRANKLIN GOTHIC MEDIUM CONDENSED, ITC STUDIO SCRIPT   TEXT: ITC FRANKLIN GOTHIC HEAVY, ITALIC, DEMI, MEDIUM ITALIC; ITC FRANKLIN GOTHIC MEDIUM CONDENSED, ITALIC   PICTURE FRAMES: ITC CENTURY LIGHT CONDENSED   CAPTIONS/BIO: ITC STUDIO SCRIPT

Our Secret Century is produced using (in fact, premiering) the Oracle Media Objects (OMO) software platform, which allows for greater fidelity to the original footage and an increased ability to combine full-length film with text components. For this aspect, the production team turned to Colin Holgate, an experienced programmer who helped decide what technological advances will increase the accessibility of the CD-ROM. Unlike a book, which is usually precisely charted out (or paginated) before entering the production stage, the CD-ROM is continually being improved upon as programming bugs are eliminated. Different navigational functions are added throughout the design process, which explains why *Our Secret Century*'s release was delayed several times.

New Programs, New Problems,

Despite this complexity of multileveled activity, however, Prelinger asserts that producing a book is still much harder. In *Our Secret Century* he says, "the films take up a lot of space, and so is a big chunk of the content." Hence, what might have been an 80,000 word book on the subject is considerably less in the CD-ROM version. The combination of production notes and other original texts, though not sound bites by any means, are more like extended captions than long historical narratives. But the trade-off is incalculable. Anyone who has ever seen the enormous Prelinger Archives has had to wonder how even a small portion of his artifacts could be efficiently accessed. Although *Our Secret Century* may only scratch the surface of Prelinger's holdings, each disc is nonetheless a treasure trove of rare materials which, prior to the CD-ROM, would have been impossible for a mass audience to appreciate in the privacy of their own homes.

New Solutions



Our Secret Century Numbers 1-12

(Available for both Macintosh and Windows)

1 **The Rainbow Is Yours**

2 **Capitalist Realism**

3 **The Behavior Offensive: Social Guidance Classics**

4 **Films of Menace and Jeopardy**

5 **Teenage Transgression*** *(juvenile delinquency, 1940-60)*

6 **The Uncharted Landscape*** *(landscape as hidden "actor" in 20th century America)*

7 **Breeding Out the Unusual: Gender at Mid-Century*** *(comparing recommended paths for men and women)*

8 **Tireless Marketers*** *(advertising, marketing, the salesman as uncelebrated 20th-century figure)*

9 **Make Mine Freedom: Patriotism and Public Life*** *(the creation of enemy "Others" to encourage patriotism; mostly post-war)*

10 **Sexuality*** **(as yet untitled)**

11 **Free to Obey: Control and Conformity*** *(social control and repression)*

12 **Nuts and Bolts*** *(Technology: boys tinker in the basement, grow up to become engineers and scientists; technology as defined for women)*

Each disc contains:

- *70-110 minutes of motion pictures*
- *Program notes*
- *Introduction presented by Rick Prelinger in QuickTime*
- *Archival Texts*
- *Bibliography: further readings*
- *Filmography listing additional films*
- *Archival pictures, ads and graphics*
- *Interviews with figures of importance (some discs only)*
- *Film clips of collateral interest*
- *Searchable index of all texts, narration, dialogue, program notes and visual content*

**To be published by Voyager Company in 1996-1997*

Steven Heller, editor of the AIGA Journal of Graphic Design, is the co-author of The Business of Illustration (Watson-Guptill) and That's Entertainment: The Graphic Design of America's Most Popular Artforms (PBC International).

The END

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Grimshaw Hand™

21 New ITC Typefaces

ITC Grimshaw Hand, ITC Bradley Hand and ITC Viner Hand are three new informal script faces that are based on the handwriting of three British designers. Warm and familiar, these faces have a relaxed rhythm typical of handwriting and lend a personal touch to computer generated copy. ITC Viner Hand is the work of John Viner, whose ITC Bodoni Brush is featured in this collection of new ITC faces (see page 31). ITC Grimshaw Hand is by Phill Grimshaw, designer of the ITC Tempus family, which is also new to the ITC Type Library (see page 33). ITC Bradley Hand is by Richard Bradley, who has been a lettering artist, type designer and studio artist for close to 30 years. Much of Bradley's work has been devoted to Christian literature, and he has designed Bible Script for scripture verses that were to be placed on panels or walls. His first handwriting typeface, Fine Hand, was a refined, courtly rendering. With ITC Bradley Hand, he has created a friendly, everyday typeface that humanizes the look of digital text. ITC Bradley Hand is available in regular and bold weights.

ITC Grimshaw Hand, ITC Bradley Hand and ITC Viner Hand are available from ITC, authorized ITC Distributors, and ITC Subscriber companies in various formats for the Macintosh and PC. Only ITC, ITC Subscribers and ITC Distributors are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. These new typefaces will be available to the public on or after August 21, depending on each manufacturer's release schedule.

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

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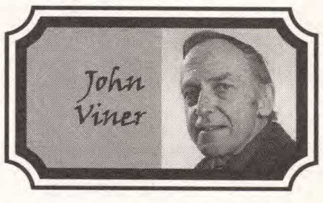
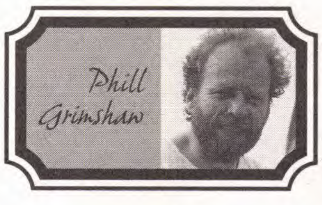
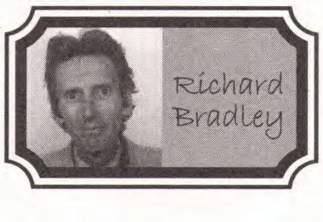
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Bradley Hand **& Bold**™


John Viner


Phill Grimshaw


Richard Bradley

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Viner Hand™

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

ITC DIGITAL WOODCUTS™

Timothy Donaldson is a self-taught type designer. He started as a sign painter and eventually gravitated to lettering and type design. Now a lecturer in graphic design and typography at Stafford College in England, Donaldson was influenced by the work of Hermann Zapf, Roger Excoffon, Friedrich Poppl and Poppl's most famous student, Werner Schneider. Donaldson corresponded with Zapf and with Poppl's widow, gaining support and motivation from them that he views as key to his becoming a type designer. "I was just this cheeky young whippersnapper when I began writing to these design gods," he says, "and they went out of their way to encourage me."

ITC Digital Woodcuts is a charming display face for which Donaldson recreated on a computer the effect of a hand-tooled technique. Donaldson calls it "a digital analogy."

The letters are composed entirely of vectors, with no curves, which is roughly what would happen if you were chiseling wood with a steel implement. ITC Digital Woodcuts is an uppercase face with an Open and a Black version, the white letter on black background slightly smaller than its opposite. Donaldson suggests alternating the black and white version to create a 3-dimensional effect.

ITC Digital Woodcuts is available from ITC, authorized ITC Distributors, and ITC Subscriber companies in various formats for the Macintosh and PC. Only ITC, ITC Subscribers and ITC Distributors are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. These new typefaces will be available to the public on or after August 21, depending on each manufacturer's release schedule.

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Zz

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

itc kristen normal™

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

"Not your average text or display font" is how designer George Ryan describes his unconventional typeface, ITC Kristen. Ryan is considered a "font cowboy" by his colleagues—meaning he knows the ropes, does things his own way and then rides off. As the principal designer at Galápagos Design Group, Ryan has 18 years of experience in all aspects of digital typography. Prior to joining Galápagos, he was Director of Typographic Production at Bitstream and senior type designer at Mergenthaler Linotype. He has worked extensively on Kanji typeface development and has created several original Latin designs, including Bitstream Oz Handicraft, Kennedy and now, ITC Kristen.

The original inspiration for Kristen came from a hastily produced, hand-written menu at a neighborhood restaurant. The presentation suggested that the chef liked to make changes on an hourly basis, which is just about what Ryan did as he worked on this typeface. Eventually, Ryan moved away from the original letterforms toward something more like a child's scrawl. The result is a unique pair of typefaces that have no dominant ascenders or descenders. You might call them "uni-case" fonts. At text sizes the faces allow you to take liberties with leading. Whether it is set solid or loose, in all forms, Kristen maintains its legibility.

The two ITC Kristen designs are meant to be used together. ITC Kristen Not So Normal was designed as an extension font (a child's expert set). It consists of alternate glyphs that also stand well on their own in text or display use.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890

ITC Airstream™

Timothy Donaldson's eclectic approach also emerges in this new face, ITC Airstream, which sports a 1950's sci-fi look that's off-beat, but still energetic.

The underlying skeleton of ITC Airstream is the kind of design you can produce with a ruling pen. Some strokes are disproportionately thick and others are quite thin, which tend to generate a random, organic textual texture. "My consistent use of homemade ruling pens has helped me develop a vocabulary of altered forms that I've naturally subsumed into my type designs," says Donaldson. "Airstream is an attempt to apply typographic smoothing to these forms, a sophistication of the organic mark."

Donaldson is curious to see how the face will be used and where it will pop up. He awaits the day when it sneaks up on him in the supermarket or on TV. "The moment between seeing the face and recognizing it as your own is the only time you can react to the face as others might. You get the chance to discover your own emotional and intellectual response to the design."

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¿ itc kristen not so normal™

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

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ITC Bodoni Brush™

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John Viner lives in Epsom, Surrey, England in splendid isolation from the hubbub of the world of advertising, but where he nevertheless maintains a keen interest in lettering and graphic design.

Viner learned the craft of brush lettering during the late 1940's while he was working at a firm that produced posters for the Gaumont and Odeon cinema circuits. After serving in the Royal Air Force, he moved to London and worked as a lettering and general artist in print studios which produced artwork for major advertising agencies.

In the mid-1950s, he worked for a time at London's Savoy Hotel in a somewhat different capacity as a wine order clerk. It was his good fortune that the wine and in-house print departments were run by the same manager, and he was asked to produce posters to promote performances of the Savoy Cabaret. For this work he devised a style of brush lettering based freely on the Bodoni typeface, and it is this style which he has now developed as an alphabet for ITC.

Bodoni Brush is a fanciful design suitable for publicity posters and other designs requiring instant impact. Earlier this year Viner also created ITC Viner Hand, which is featured on page 28.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ITC MATISSE was born out of an editorial layout that Gregory Gray was designing for *Madame Figaro*, a supplement to the *Figaro* newspaper published in Paris. While working on a special issue featuring the work of Matisse, Gray fashioned his typeface out of paper with an X-Acto knife, and then scanned these cut-outs into a computer. Originally, he planned to use the face for a banner treatment on the cover of the issue. In the end, he opted not to, because his new design did not blend with the supplement's existing script logo.

While Gray does all the calligraphy for captions in *Madame Figaro*, this was his first full typeface design. Gray is primarily an editorial designer whose career in design and art direction includes stints in New York at American Express Travel Advertising and *Essence* Magazine, in London for *Elle Decor*, and in Germany for German *Elle*, *Tempo* and *Miss Vogue* magazines.

ITC Matisse was a very spontaneous design; nearly all the work was done in one day. Gray included alternate characters for letters that lend themselves to several versions. "I always write in lowercase, but I vary the way I form the same letters even from word to word. I wanted to incorporate that kind of unpredictable human touch in my type design," explained Gray.

ITC Matisse is an enchanting design with an exotic flavor and a strong sense of movement. Like the Matisse cut-outs on which this typeface is based, ITC Matisse seems to dance along the page. The spirit of this type design also comes in part from Gray's passion for African art, with its extreme contrasts from flat areas to protruding surfaces. Gray envisions ITC Matisse for offbeat display uses, as initial caps, or for music-related design projects like CD covers.

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ITC

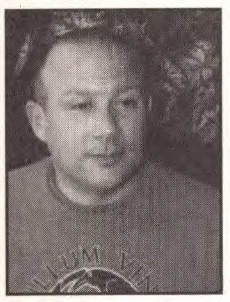
MATISSE™

ITC ORBON™

After earning a degree in Industrial Education and Graphic Arts Technology, James Montalbano began his career teaching industrial arts to junior high school students. He went on to get a Masters in Technology Education and taught offset lithography, traditional pre-press and silk-screen printing to college students. It was here that he discovered graphic design and gravitated away from the classroom setting. He took his knowledge of printing technology to New York City and landed a variety of magazine production jobs.

Montalbano admits that throughout design school he considered his lack of illustration talent to be a disadvantage, so he compensated by learning all he could about type. He came to realize that with solid execution skills he could always get work, and so for the past 15 years his design practice has focused heavily on lettering and typography for magazines. When type went digital, Montalbano went on to use the font drawing program Ikarus-M on the Mac to create new designs commissioned by his clients, and to tailor existing designs to their specific needs.

Today, from his studio, Terminal Design Inc., Montalbano does custom type work for high profile magazines like Gourmet, GQ, and Vanity Fair. His latest design, ITC Orbon, took shape over the last year, inspired in part by a demo of Blackletter calligraphy by Ward Dunham at the ATypI conference last year. "Seeing Dunham create all these letters out of four or five basic strokes prompted me to try the same concept," recalled Montalbano. "I combined that idea with the notion of taking historical forms like German gothic blackletter and progressively paring them down to achieve a futuristic version—as if this old form naturally evolved over several hundred years to arrive at its postmodern incarnation."



This highly condensed face has a unique, oblong shape that is powerful at display sizes. Montalbano also points out that because the face is so tight, you can afford to set text at a slightly larger-than-usual size (of say, 20 points) to maintain legibility. ITC Orbon is now available in four weights—light, regular, bold and black.

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[Light] Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

[Regular] Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

[Bold] Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

[Black] Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

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1 2 3 4 5 6 7 8 9 0

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

ITC Stylus is the work of Dennis Pasternak, a principal designer at Galápagos Design Group. His 17 years of experience in the art of type design is the result of lengthy stints with several major type foundries, including AGFA, Autologic and Bitstream. Pasternak has several original designs to his credit, including Maiandra, Grafitto, and Bitstream Chianti. Each of his faces includes a signature of sorts, a certain informality in the strokes that make the design more personal. Pasternak's approach to type design is governed by his expertise with digital tools and his knowledge of the sometimes detrimental effects that digital rendering can have on typefaces. ■ Commissioned as a custom design for an architectural drawing CAD package, ITC Stylus is based on freehand architectural lettering from historical and contemporary sources. ■ Pasternak points out that while the face emulates hand lettering, ITC Stylus was drawn, digitized and refined on-screen, evolving in a completely digital environment. Aiming for a clean but easygoing design, Pasternak incorporated the flow of handwriting by allowing the characters to bounce slightly along the baseline. ITC Stylus also has a slight "lean," which Pasternak says helps the readability. ■ ITC Stylus is an informal face that emanates warmth when it is used for extended text, and has a fresh quality at display sizes. It is available in regular and bold weights. ■ ITC Stylus is available from ITC, authorized ITC Distributors, and ITC Subscriber companies in various formats for the Macintosh and PC. Only ITC, ITC Subscribers and ITC Distributors are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. These new typefaces will be available to the public on or after August 21, depending on each manufacturer's release schedule.

ITC STYLUS™

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

AA BB CC DD EE FF GG

HH II JJ KK LL MM

NN OO PP QQ RR SS TT UU

VV WW XX YY ZZ

AA BB CC DD EE FF GG

HH II JJ KK LL MM

NN OO PP QQ RR SS TT UU

VV WW XX YY ZZ

1 2 3 4 5 6 7 8 9 0

0 9 8 7 6 5 4 3 2 1

ITC TEMPUS™ & Sans

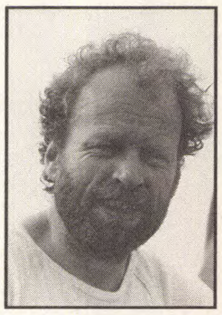
PHILL GRIMSHAW DEVELOPED AN INTEREST IN TYPE DESIGN WHILE STUDYING FOR HIS MASTER'S DEGREE IN DESIGN AT THE ROYAL COLLEGE OF ART IN LONDON BETWEEN 1972 AND 1975, BUT IT WAS NOT UNTIL two years ago that he started working on the computer, which enabled him to produce his own fonts and see them in use. Now a self-employed designer working from his home in Manchester, England, Grimshaw produces hand lettering and graphic design for a variety of clients.

Grimshaw claims that every calligrapher's aspiration is to render Roman capitals perfectly with a pen, but admits that it is very difficult to do. For ITC Tempus he used a fountain pen on cheap, porous paper, and as you would expect, the ink bled. The resulting letterforms are classically based, but have rugged edges, so they deviate from the "preciousness" of hand lettered romans.

"I enjoyed creating Tempus because I wasn't trying to achieve precise results," Grimshaw explains. "I deliberately set out to make a typeface, as opposed to a bit of hand lettering." ITC Tempus is a parody of a classical roman design. It is dictated by proportions, particularly those of capitals. The lower case is somewhat loose and uninhibited. "Tempus Sans is just Tempus with the serifs surgically removed," Grimshaw says. "Yet the proportions of the characters work nicely."

Because of its roughness, the typeface works best at larger point sizes, yet maintains its character when set at small sizes. You might consider it a "punk roman" that works where a roman face is desired, but the fine edge is not.

ITC Tempus is available from ITC, authorized ITC Distributors, and ITC Subscriber companies in various formats for the Macintosh and PC. Only ITC, ITC Subscribers and ITC Distributors are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. These new typefaces will be available to the public on or after August 21, depending on each manufacturer's release schedule.



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We

Peter Hall prowls the electronic newsstand and finds

Up in cyberspace, proselytizing is back in fashion. "Digital technology is without a doubt our portal to the lifestyles of tomorrow," writes the editor of *Blaster* magazine's World Wide Web site. A few clicks away, *.tiff* magazine sniffs, "remember paper?"

A little cruising through the Web (though the process is more like sitting in a cab overheating in a traffic jam) reveals many such gatherings of digital evangelists. Electronic publications are apparently still rejoicing in the novelty of being electronic, and more converts are arriving every minute. Newspaper and magazine publishers, spurred on by a goldrush zeitgeist and remarks like Nicholas Negroponte's comment that "Gutenberg's press was a drop in the bucket compared to what's happening now," are racing to hoist their publications on the Web or an online service like Prodigy or CompuServe. *The Wall Street Journal,* which itself plans to erect an Internet offering later this year, reported that over 120 newspapers offer electronic versions, or plan to get online by the end of the year.

So far, we've seen little more than an information superhypeway. The same *WSJ* reporter notes that fewer than one percent of *Newsweek's* readers see the electronic version, and while one third of United States homes have computers, only about half of those have the modems required to link them with online magazines. Few, if any, traditional publishers have recuperated the cost of putting their publications online.

These are early days for publishers venturing onto digital spaces, and there is much to learn from their mistakes. At first glance, electronic magazines offer seemingly endless advantages over paper versions—they have lower production and distribution costs and can be instantly and constantly updated and customized by readers. The pages are effectively unrestrained by space limitations, and can be made fully interactive, with sound, graphics and video at their disposal. But the magazine metaphor is misleading. Magazines are portable, tactile, easy on the eyes and accessible. Electronic magazines are difficult to access, require you to sit in one position to read, and after prolonged reading, are likely to cause eyestrain and leave you feeling irritable.

b

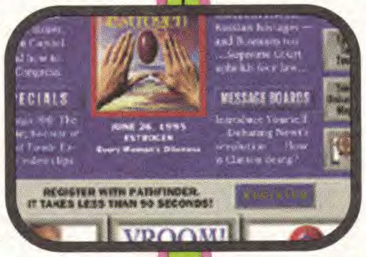
Br wser

E-zines with great expectations but many limitations.

o

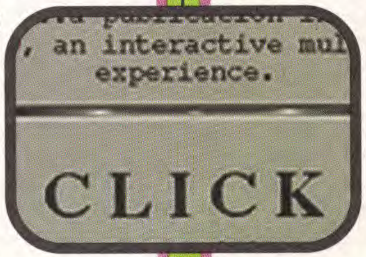
Those who have succeeded in creating the most popular Web pages...are those who have tossed aside

For publication designers, the transition from the printed page to the computer screen has been awkward. Since there is little money to be made from electronic publications at present (few advertisers have taken the plunge), large publishers tend to view them as marketing endeavors. The result is a distinct lack of editorial concerns in presentation. One typical example is the opening page of Time Warner's Pathfinder, the home of *Time Magazine, Sports Illustrated, Entertainment Weekly* and others. Looking like an overstuffed newsstand, the Pathfinder page features a confusing array of magazine covers, headlines and advertisements in rectangular boxes with blue borders. A click on the blue-framed cover of *Time* takes you (after a complex registration procedure) to an opening page devoid of images except for three prominent interactive ads.

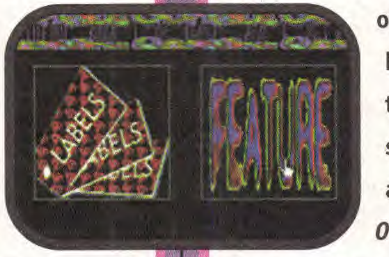


Pathfinder: an overstuffed newstand?

Boxes, particularly framed ones with beveled edges, and solid letters with shaded edges seem to be standard issue on the World Wide Web, partly because of the current limitations of the Web programming language (Hypertext Markup Language, or HTML). These design conceits also reflect that forgivable fact that the designers were trying to lend an air of dimension and permanence to this transient medium. The task of designing an electronic magazine is made more complex by technical problems like the variety of browsers available for perusing the Web, not to mention the various monitors of various sizes and colors. A page of *Entertainment Weekly* viewed through America Online's Web browser on a black-and-white PowerBook, for instance, would look far different from the same page viewed through the most sophisticated and popular browser, Netscape, on a color 17" monitor. The browsing software simply reads the HTML common to all Web pages, and presents it in its own, idiosyncratic way.



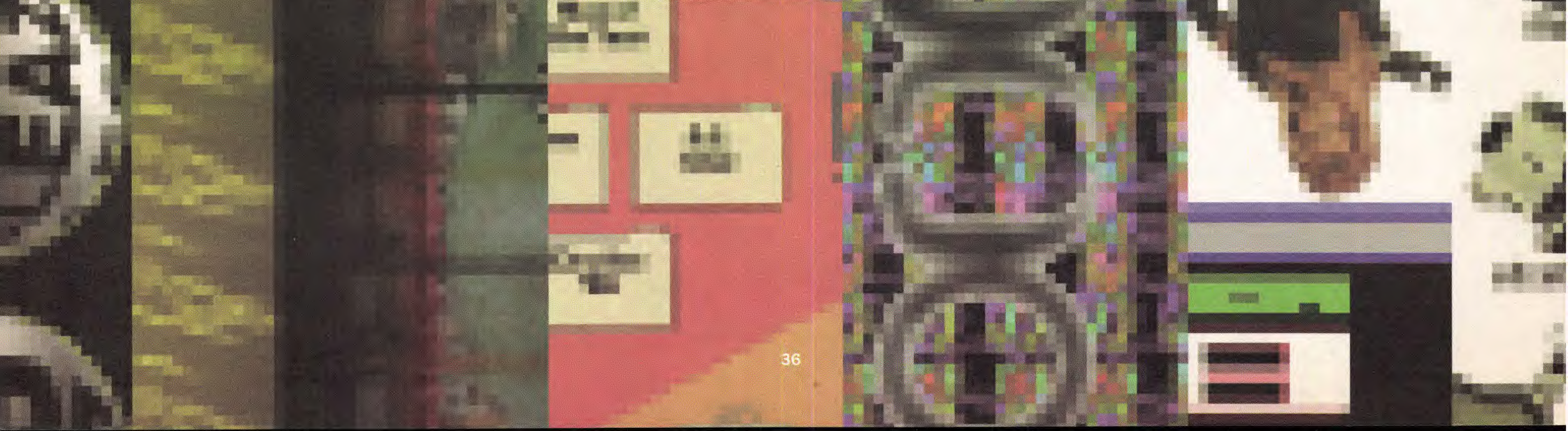
The Web's ubiquitous beveled button



Hype webzine: click here for music

Designers are also faced with the distressing fact that Web surfers can choose the typeface in which they wish the body text to appear, potentially mauling their beautiful pages with an inappropriate choice of, say, Univers. "You have almost no control over typography," says Charlie Hess, the art director of *Buzz Online,* the Los Angeles pop culture magazine. "Some people are using mapped GIFs (Graphics Interchange Format), where type is presented as a graphic with parts you can click on, to get around that, but then it takes forever to download." The solution to that, according to Gaye Graves, a San Francisco-based designer of Web pages, is to use the JPEG format (Joint Photographic Experts Group) for images, which has better compression, and therefore downloads onto the viewer's computer more speedily.

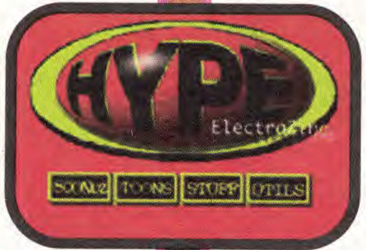
The speed at which information can be downloaded is a primary concern. Pages that take more than a minute to appear on a Web surfer's screen will likely remain unseen (Netscape allows you to abort a selection), and sound and video are currently only available after waiting periods ranging from a few seconds to several hours, depending on your connection speed. "You have to decide who your audience is based on their equipment," says Hess. "We



magazine notions of features, departments and layouts, and embarked on a voyage of discovery

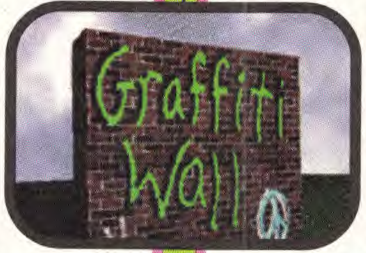
settled that a modem speed of 14,400 bps is the common denominator, and anything slower than that, we decided to forget."

Magazines that appear on online services on the other hand (America Online has 60 or so, ranging from *Newsweek* to *Bicycling* to *Omni*) have the benefit of an interface common to all users. The downside is that the host service largely dictates how the magazines will appear, which has so far led to flat pages of icons floating in space, surrounded by an excessive amount of branding in a vain attempt to delineate a position amid the cyberchaos. *The New York Times'* AOL site, for instance, features no fewer than three different *Times* logos on the screen at the same time.



The Hype machine introduces bulging buttons

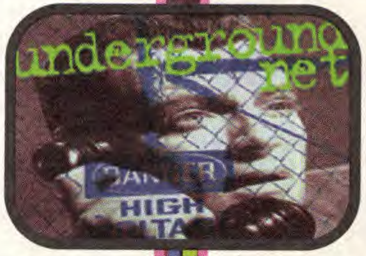
Gradually, E-zine designers are beginning to learn the skills necessary to survive this daunting new environment. Technical improvements, such as the addition of textured and colored backgrounds in the latest version of Netscape, are helping make pages more visually cohesive. The first stage of digital design enlightenment, however, is the realization that a publication in cyberspace is best not conceived as a magazine at all. Martin Focazio, designer and programmer of Web pages at the New York-based Overall Knowledge Company, puts it like this: "You have to think billboard when you're online. Screens are for short bursts of information, or pictures with information, not for reading piles of text."



Cybersight's interactive graffitti site

Siddique Bello, the new media manager and designer of Time Warner's music title *Vibe Online*, concurs: "A lot of people don't realize that publishing on the Web is more like producing a TV show than a magazine." Adds Charlie Hess: "You can't copy what you've done in print. You need to rethink the whole problem."

Those who have succeeded in creating the most popular Web pages, in fact, are those who have tossed aside magazine conventions of features, departments and layouts, and embarked on a voyage of discovery, exploring the interactive and multimedia aspects of the job. That includes the person who set up a Web page relaying live pictures of his fishtank via a digital camera, and the folks at Cybersight who established an interactive digital graffiti wall.



Underground music: Impactful branding, webzine style

The unutterable possibility remains that paper magazines will go back to being just paper magazines. Paper these days has a certain cachet as every man and his brother scrambles to erect a home page on the World Wide Web. In contrast to the unwieldiness of the Internet's offerings, the printed magazine may come to represent an orderly, luxurious world of elegance and tactility.

To reach the Web sites on these pages, point your Web browser to:
Vibe http://www.vibe.com
Buzznet http://www.hooked.net/buzznet
Hotwired http://www.wired.com
Pathfinder http://www.pathfinder.com/
Underground http://www.bazaar.com/
.tiff http://www.io.org:80/~tiff/
Buzz http://www.buzmag.com/

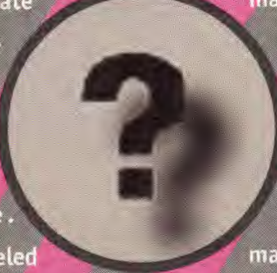
Peter Hall is a journalist who specializes in design. He writes for several publications in England and the United States.

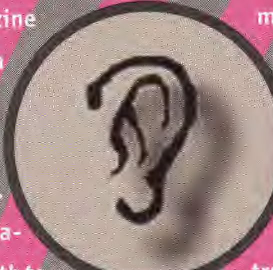
Vibe Online

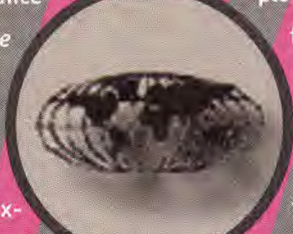
The apparition in cyberspace of the cool music magazine *Vibe Online* is something of a surprise amid the corporate squareness of the rest of the magazines slapped on Pathfinder, Time Warner's virtual newsstand. *Vibe Online* is determinedly, literally anti-square. "We're waging a war against beveled buttons and squares," says Siddique Bello, *Vibe*'s new media manager, whose initial interface design for the magazine used a roundel of hot-button icons faintly reminiscent of hieroglyphics as its title page and central navigation point. From there on in, the investigative reader could negotiate a path to a rich stash of digital music samples, QuickTime video clips, articles from the paper magazine about rap, soul or dance artists, and photographs—*Vibe* magazine's most acclaimed and visible asset.

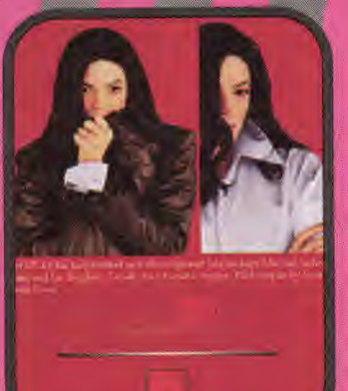
As the black sheep of the Pathfinder site, *Vibe Online* experiences both the frustrations of a limited budget and the liberating aspects of being largely left alone by the marketing departments to explore its online territory at will. "The online situation is strange for us," says Ditto Ram, art director of the paper version, "*Vibe Online* is very much a start-up magazine, so it doesn't qualify for the financial backup that, say, *People* magazine now gets. But although it is small, it has the second highest number of hits on Pathfinder after *Time* magazine, which has a circulation of four million. *Vibe*'s circulation is 300,000."

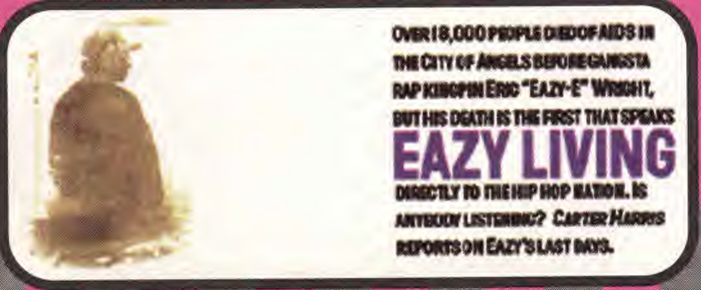
Such popularity must stem from the magazine's focused subject matter, particularly appropriate to cyberspace (a sample from Michael Jackson's latest release is not just a novelty; it gives the audience a chance to try before they buy), and the designers' experimental approach to the whole project. "We use a metaphor of exploration," says Bello, adding that for the viewer that means, "it's okay to try clicking anything." The downside to the Web's natural malleability is that it's hard to keep track of where you are. By early July, *Vibe Online* had disposed of its hieroglyphic look in favor of simple animations, room scenes and a mascot figure—a more experimental but decidedly less elegant interface.





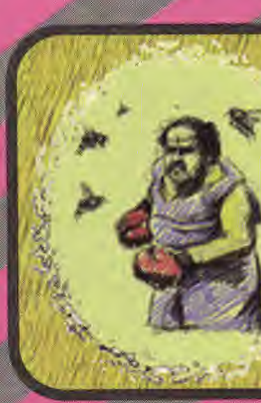


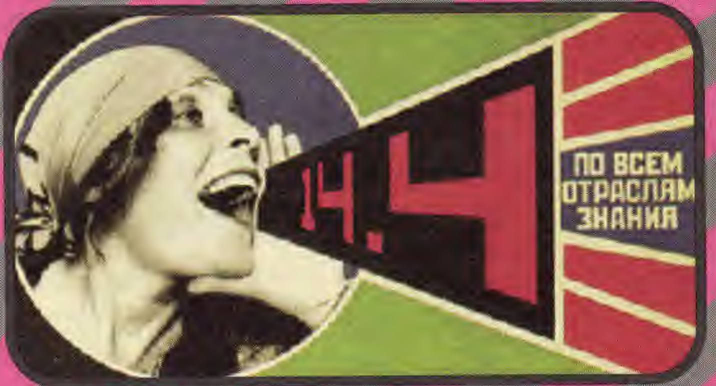




OVER 18,000 PEOPLE DIED OF AIDS IN
THE CITY OF ANGELS BEFORE GANGSTA
RAP KINGPIN ERIC "EAZY-E" WRIGHT,
BUT HIS DEATH IS THE FIRST THAT SPEAKS
EAZY LIVING
DIRECTLY TO THE HIP HOP NATION. IS
ANYBODY LISTENING? CARTER HARRIS
REPORTS ON EAZY'S LAST DAYS.

Vibe, exploiting Web sound and expurging Web clichés



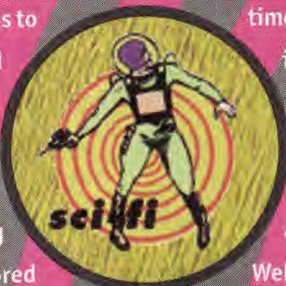


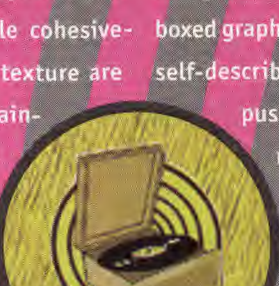
Buzznet: a refreshing touch of texture in a slick digital world

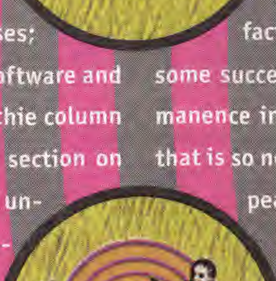
Buzznet

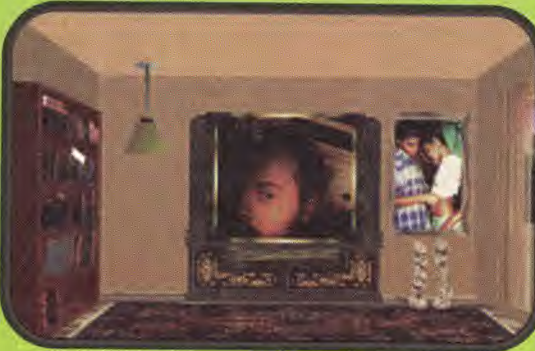
Buzznet emerges from the dull chaos of the Web's gray and blue windows in glorious technicolor. One of the first sites to have mastered the esthetic and branding potential of background textures in Netscape (the Web browser favored by most designers), this fledgling E-zine specifies a honey-colored background that brings its disparate content together with remarkable cohesiveness. Lodged into this warm texture are target-like hot buttons containing retro-images that lead viewers to various parts of the magazine: "Beats" takes you to music reviews, columns and downloadable interactive press kits for new record releases; "Technology" deposits you in software and hardware reviews, and in a techie column called 14.4; "Pulp" reveals a section on underground comics; "Gallery" unveils artwork and art show reviews with pictures, and so on.

Half the appeal of this untamed mix of graphics and words is that it comes not from a traditional magazine publisher but a group of enterprising twentysomethings who set up a Web site consultancy service in San Francisco early this year and decided to launch an E-zine at the same time. As a result, *Buzznet* positions itself exclusively in terms of other Web sites, rather than struggling to define itself against a superior paper magazine. "When I first saw the Web, I liked the medium, but there really wasn't much to look at other than boxed graphics," says Mike Levin, *Buzznet*'s self-described visual hitman. "I wanted to push the limits a little. It's a digital medium, but it doesn't necessarily have to have a digital look, like all the ambient rave stuff out there. I wanted to put more esthetics into it." In fact, Levin seems to have achieved some success at injecting a sense of permanence into a medium and a magazine that is so new and unsteady it could disappear tomorrow. Levin is the first to concede that the Web is having trouble learning to crawl, but doesn't see this as a portent of doom. "It's really just beginning, but it's only a matter of time," he says. "The same could have been said of film and television in the early days."

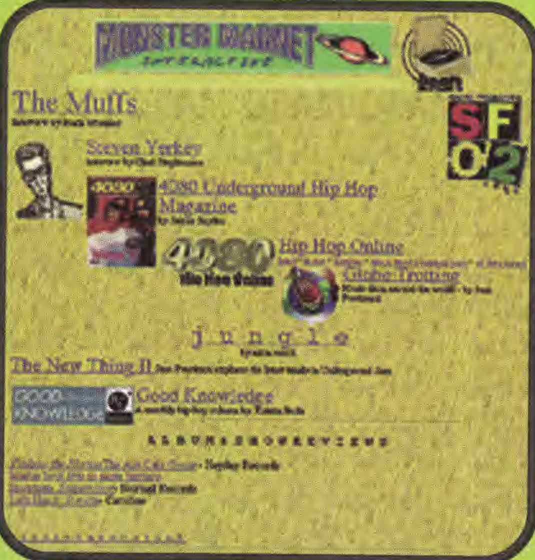




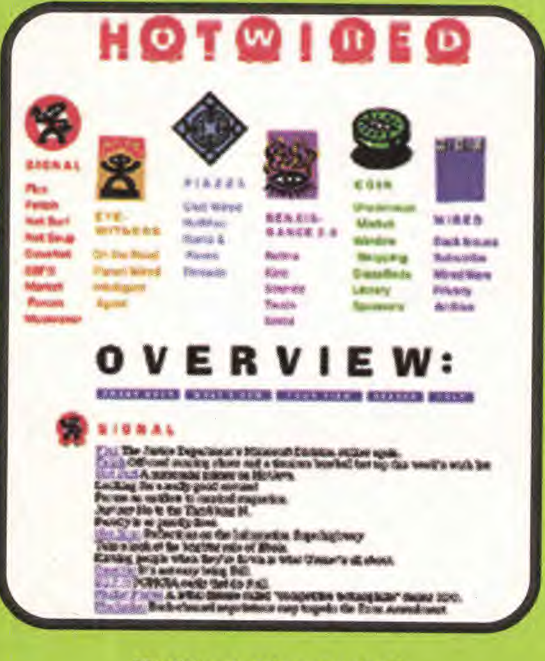




Vibe Online *gets atmospheric*

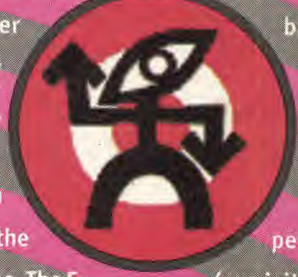


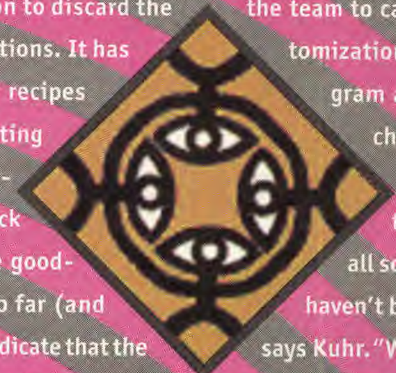
Buzznet *gets chaotic*



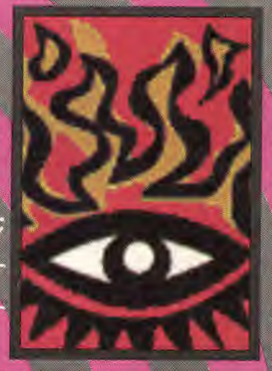
HotWired *gets organized*

HotWired





Launched in October 1994, *HotWired* is the grandmother of all Web magazines, and a point of reference for all newcomers. As an offspring of the paper magazine *Wired*, the self-appointed mouthpiece of the digital generation, *HotWired* began its life equipped with a subject matter and a readership eminently suited to the online medium. The publisher's masterstroke was to give *HotWired* its own editorial team and to separate the project from the paper magazine. The E-zine and the magazine do have departments in common—"Retina," "Coin," "Eyewitness," "Netsurf," "Rants and Raves"—but *HotWired* is on a steadfast mission to discard the trappings of paper traditions. It has concocted the kinds of recipes that make a Web site lasting and compelling, from discussion rooms to feedback spaces to downloadable goodies. The press reports so far (and there have been many) indicate that the mission is succeeding: advertisers (who were paying $30,000 for an eight week run earlier this year) have been occasionally turned away, and subscriptions (which are free) hit 180,000 this Spring.

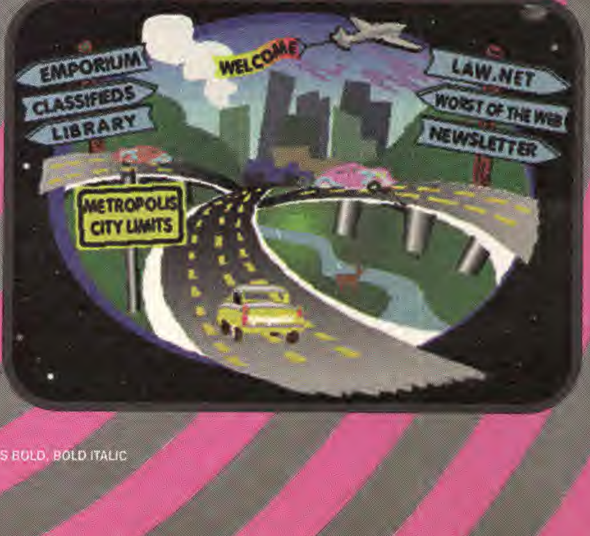


Exorcising the influence of the paper magazine has been a rewarding experience for the *HotWired* team. The first to go is the magazine terminology; departments become "channels," the contents page becomes a "front door," reading becomes "visiting." The very idea of a periodical is abandoned, in fact, when content changes daily. Then there's magazine-style writing. "We're now looking at shorter and shorter pieces, written differently for the medium," explains creative director Barbara Kuhr, who with her husband John Plunkett oversees the design of the site (as well as the printed *Wired*). "It will be amazing when we develop type that is designed to be read online, but currently we're stuck with bad leading and bad letterspacing, and until we can change that I don't think long pieces should be on a screen."

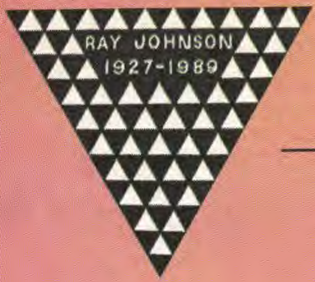
Finally, the way in which people approach the magazine, (or visit the site) yields a surprising number of alternatives once it's up in cyberspace. New developments in the *HotWired* "engineering," as Kuhr puts it, have enabled the team to cater for an element of customization, so that readers can program a quick route through the channels that allows them to get to their favorite sections first. "This brings in all sorts of design notions that haven't been thought about before," says Kuhr. "We can generate teasers to entice people to look at something they wouldn't otherwise have looked at, and create possible links to other parts of the site, which allows the kind of randomness that happens with any newspaper."

One distinct advantage of the online publication is this potential for personalization. Kuhr recognizes the cons with the pros, but remains a convert to the wired world. "It's such an amazing phenomenon when you think of what it can do and then you see the limitations. A Web page is slow, hard to read, but once you grasp what the medium is about and where it's going, it becomes exciting—the most exciting thing I've ever worked on."

Net Surf Feature
WebArt 101



HotWired, *with hot button icons by Max Kisman*



PLACE
STAMP
HERE

POSTCARDS FROM THE NET

Wish You Were Here?

BY JOYCE RUTTER KAYE

As a metaphor, the Information Superhighway is so well-used it is rife with ruts and riddled with potholes. But it's an appropriate analogy. Cruising the Internet–especially the World Wide Web–really is like taking a road trip. Think college road trip: a spontaneous journey with a conspicuous lack of planning and roadmap, but a surfeit of spontaneity and serendipity. And while there will be many surprises and some spectacular vistas along the way, you will surely endure miles of monotonous cornfields and construction sites and complete your trip utterly exhausted, in need of sound nutrition and a good long rest.

HISTORIC
ROUTE
66

> "FOR MY PART, I TRAVEL NOT TO GO ANYWHERE, BUT TO GO. I TRAVEL FOR TRAVEL'S SAKE. THE GREAT AFFAIR IS TO MOVE."
>
> —ROBERT LOUIS STEVENSON, *TRAVELS WITH A DONKEY*

(YOU ARE HERE)

Any rabid consumer of information cannot help but be drawn to the Internet's infinite smörgasbord of offerings. Anyone with access to the right tools and a basic knowledge of HyperText Markup Language, or HTML, can "publish" his or her own home page on the World Wide Web for millions to see in its unedited, unexpurgated state. As one can expect, these thousands of exit ramps lead to varying levels of quality and taste, but that's to be expected, and part of the wonderfully liberating thrill for neophyte visitors. Recently I took a test-drive on the Web, embarking on a day-long road trip from the comfort of a PowerMac 8100, guided only by impulse, chance and navigating cues from Netscape, the browser I used. My goal was to merely gather a few snapshots and take in a few sites by using the hyperlinks provided (although I admit I did occasionally cheat by using InfoSeek, a Netscape search function). Here are notes from my trip.

> **"THE JOURNEY OF A THOUSAND MILES BEGINS WITH ONE STEP."**
>
> —LAO-TSE

It also begins with one big cup of coffee. And where else would the intrepid traveler seek a caffeinated jump-start than that ubiquitous roadside oasis, 7-11? Using InfoSeek I wound up instead at Sarah Jane Brook's Personal HTML Document, a home page celebrating the birth of a North Carolina baby who tipped the scales at 7 pounds, 11 ounces (http://scalos.mc.duke.edu/~brook006/sarahj.html). I couldn't resist clicking on the cute snapshots in the little photo album her mother posted, but after reading the intimate details of her excruciating delivery, I desired that bracing cup of coffee even more. Returning to InfoSeek, using keyword: coffee, I found a number of coffee-related pages, but chose An Ode to Coffee (http://www.flightpath.com/Brento/AnOdeToCoffee. html), posted by the incongruously-named Brent Sleeper, a D.C.-based computer hacker/coffee aficionado. The page's paean to java was illustrated with a hand-colored photo of a steaming cuppa on a cappuccino-colored background with a coffee bean pattern. The page offered a link to the parody hymn, "Coffee Coffee Coffee," written by Reverend Christopher Raible (sung to the tune "Holy Holy Holy"). Here is an excerpt:

Coffee coffee coffee
Praise the strength of coffee.
Early in the morn we rise
With only thought of thee.
Served fresh or reheated,
Dark by thee defeated,
Brewed black by perk or drip
or instantly.

Sufficiently roused and fortified by this online equivalent to morning Mass, I followed Sleeper's suggestion to visit a related coffee site, The Trojan Room Coffee Pot (http://www.cl.cam.ac.uk/coffee.html), a widely publicized site posted by MIT's computer lab. Unlike most Web sites that exist to satisfy the narcissistic satisfaction of Joe computer hacker or the public relation gains of a commercial enterprise, this page originated for a very simple and practical purpose. The coffee pot serving students in MIT's computer lab is located in a corridor, which is either out of view of students in the nearby "Trojan Room" or inaccessible to students on other floors. The engineers devised a way to check the level of coffee in the pot without leaving their computer stations: They pointed a video camera on the pot which uploaded an image three times a minute to a computer network. Now that the site is on the Web, anyone in the world can view it. (This same technique has been applied to a fish tank, creating a "virtual aquarium.") However, when I arrived, the camera was not focused on a coffee pot, but curiously, on the label of a wine bottle. I could only surmise that since this was viewed during summer break, this was some wag's symbolic way of celebrating his or her graduation. (One week later, the coffee pot was mysteriously restored.)

Winding up in a computer lab in Cambridge staring at an unfocused wine bottle made me realize something about the sometimes circuitous and unpredictable routes one can take on the Web. Like a bottomless cup of coffee, it is endless, addictive, and often full of dregs. I decided I'd had enough caffeine, so I returned to Netscape and checked out the What's Cool button, which lead me to Graphic Communication (http://www.html/majic.com/~graphic/), a site from a Hawaii-based Internet publishing, advertising and design firm. There I zoned out in front of five different optical illusions in a graphics area. Fearing my journey was turning into a psychedelic Magical Mystery Tour, I veered into the company's web sites for clients in Hawaii. I happily sunk my toes in the sand at Poipu Beach near the Honu Kai Vacation Villas, where I viewed a virtual travel brochure of private villas with craftsmanship "from another century" with "cool slate floors and solid koa accents" and rates starting at $200 per night. Accompanying raves and reviews from satisfied guests included this one: "Mahalo! Great digs!"

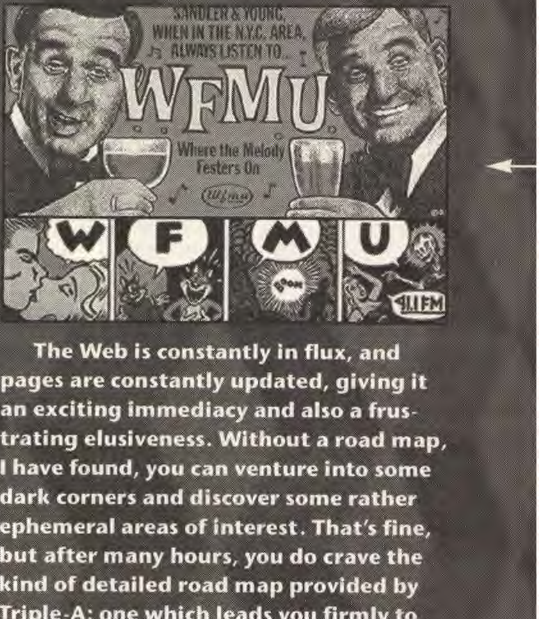
To balance out this sensory experience, I decided to add music to the mix. I used InfoSeek to find the home page of the always eclectic, East Orange, NJ-based WFMU, an independent freeform station with a strong graphic identity (http://wfmu.org). The site opened with a "cartoon sound bite of the day" illustrated with Sean Taggart's image of two tipsy lounge lizards. WFMU's site was loaded with samples of graphics commissioned from illustrators across the country for its promotional t-shirts, bumper stickers and other products. There were also many sound bites to download, from samples of Indian movie soundtracks to snippets of so-called "Space Age Bachelor Pad Music."

With the hood down, sand in my shoes and radio blaring, I was now flying down the open road, and reminded of comments P. Scott Makela made during a talk to the Type Directors Club: "The World Wide Web is like the Route 66 of the Information Superhighway," he said, "There are so many places to visit along the way." Makela's own site was posted by Kendall College of Art & Design (http://www.grfn.org/~Makela/), a school which held an exhibition entitled, "Paper + Cathode," covering all aspects of the Minneapolis artist's work in editorial design, posters, music video and letterforms. These often incorporate type and image in dynamic, textural constructions such as his covers for *Ray Gun* and *How* and his digital projections focusing on the United States Bill of Rights.

My search for Route 66, undoubtedly America's most treasured roadway, led me instead to a suburban cul-du-sac. The first site opened with the following tribute to the highway from Michael Wallis in his book, *Route 66: The Mother Road:* "Fashioned from vision and ingenuity, it forever meant 'going somewhere.'" But this site (http://www.fsci.umn.edu/K12.html) instead merely co-opted the name to apply that philosophy to grade school educators: "Just as U.S. Highway Route 66 was a catalyst for Americana, we see the World Wide Web as a catalyst that will integrate the Internet into K12 school curricula." Snore. I returned to the directory of Route 66 home pages, and found a California Route 66 home page (http://www.kaiwan.com/~wem/archives) with a trading post stocked with souvenirs like belt buckles and tie pins available for purchase.

Big belt buckles could only bring to mind one thing: The King. I couldn't resist venturing into a page devoted to Graceland, the Memphis home of Elvis Presley (http://www.swiss.ai.mit.edu/summer94/graceland.html), where, thanks to amateur photographer Philip Greenspun, I could peek into various rooms of the house, gaze at portraits of Elvis, and view his studded outfits. The site was linked to some of Greenspun's other photo essays, including one of Katz's deli, a famous kosher landmark on Manhattan's Lower East Side. Here I viewed Greenspun and friends noshing on corned beef and matzoh ball soup. Thus sated, I returned to Tennessee and found Dolly Parton's disappointing home page, (http://www.dcs.abec.ac.UK/~daa93/html) which included a black and white publicity shot and text which blandly described her as "one of the most versatile and well-loved American entertainers" with links to sound clips from two of her songs. My tour of Tennessee would not be complete without a visit to the National Knife Museum (http://www.chattanooga.net/~burtonld/nkm.html), which seemed appropriate in this age of burgeoning right-wing paramilitary groups. Founded by the National Knife Collectors Association, the museum, I read with a shudder, houses "thousands of knives, swords, razors and cutlery items of all kinds." Other roadside museums I discovered included a Museum of Obsolete Computers, another for HP calculators, and EMMA: The Electronic Museum of Mail Art (http://mmm.dartmouth.edu/pages/user/cjkid/EMMA). The latter is an association of amateur graphic artists who send e-mail designs to each other (and who, coincidentally, had also convened recently for a meeting over pastrami sandwiches at Katz's deli). The group met to pay tribute to Ray Johnson, the founding father of snail mail art, who had recently died. The story was accompanied by the fascinating tale of how Johnson frequently played pranks on his friends by staging his death—prompting much disbelief among these friends when he actually had expired.

After more than seven hours of pointing and clicking I began to feel as though I was channel surfing on television, but with a fair degree of wrist, back and eyestrain and without the comfort of a couch. Like channel surfing, you will as likely end up viewing the online equivalents to infomercials for crepe makers and Flobee haircut machines as you will end up seeing Wagner's *Ring Cycle* on PBS. Like the ever-changing programming of television, you sometimes cannot access your favorite stuff at will. (Returning to baby Sarah's home page one week later, I discovered that several links were no longer there.)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The Web is constantly in flux, and pages are constantly updated, giving it an exciting immediacy and also a frustrating elusiveness. Without a road map, I have found, you can venture into some dark corners and discover some rather ephemeral areas of interest. That's fine, but after many hours, you do crave the kind of detailed road map provided by Triple-A: one which leads you firmly to your destination, but also hints of interesting diversions along the way.

The quality of the information on the Web is also as variable as the subject matter. Sources can't be checked, as they can be in a library. And while some home pages are personal and clearly state the owner's intentions, others are frustratingly anonymous. For example, it was clear to me that Elvis' site was merely a scrapbook Greenspun wished to share with the world, while I questioned whether Dolly Parton was even aware of the existence of her home page. This, of course, is not an issue if one is viewing for pure entertainment, but if information is sought for scholarly purposes, it pays to inquire about its legitimacy. Much has been said about the quality of the visuals and the creative restrictions the Web has on those designing pages. Low-res GIF files certainly do not have the same resonance as high-res images printed on glossy stock. But these drawbacks can be forgiven when taken in the context of a medium available to a large audience for only a matter of seconds. If you view the Web for its potential as a quirky, democratic publishing venue by the masses, for the masses, suddenly 500 cable channels seems like slim pickings. In an age when America's landscape is turning into one big homogeneous shopping mall with superstores and Wal-Marts at every turn, finding an international general store stocked with odd notions and curiosities is not such a bad thing after all.

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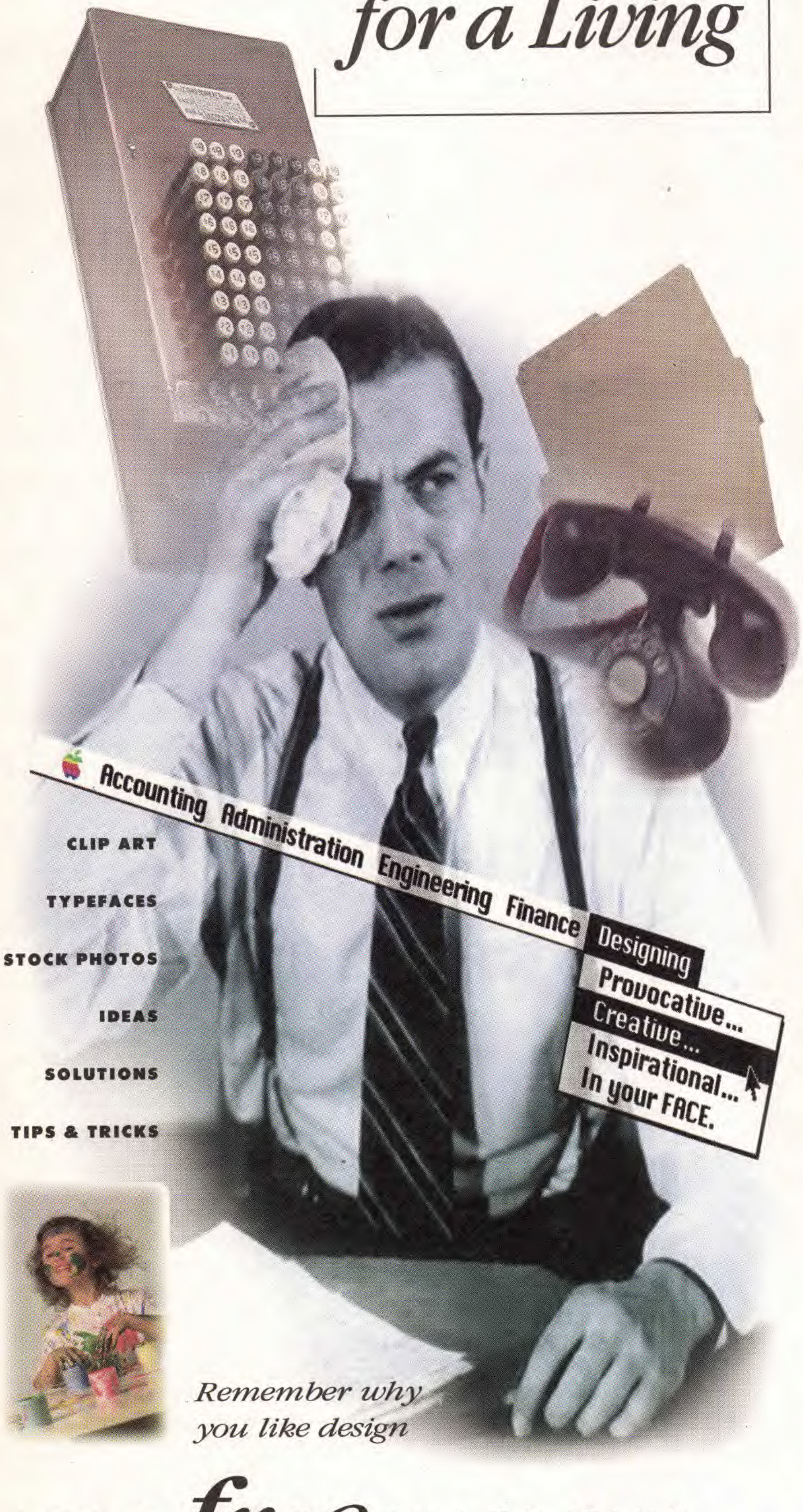

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DESIGNER OR PROGRAMMER?

A GUIDE TO WHAT GRAPHIC DESIGNERS CAN EXPECT FROM NEW ELECTRONIC PUBLISHING FORMATS

The nature of design is changing. Instead of receiving static information, viewers of documents are now finding themselves involved in the layout, design and presentation of the information they receive. In the world of electronic publishing, three ways of constructing documents have emerged. Each requires a different set of design skills, and, depending on where and when you enter the fray, a great many new computer skills, as well.

CODE-BASED SYSTEMS ❶

Even though the codes are hidden from view, these systems "tag" standard text with strings of commands that react predictably when viewed in similar environments. The World Wide Web uses a language called HTML (Hypertext Markup Language) and, increasingly SGML (Standard Generalized Markup Language—a popular document format for the government and some big businesses). These commands provide the digital equivalent of saying, "make this line a big and bold headline." All the program knows is a hierarchy of importance among text blocks. The viewer decides what typeface, size and style to apply to these blocks. There's not a whole lot of "designing" in HTML or SGML—it's more comparable to word processing. Some clever Web designers are now tricking these systems into displaying more predictable and graphically pleasing results. But the nature of these programming standards is to make everything compatible—they tend to take on the quality attributes of the lowest-common denominator.

There are a number of specialized products for composing in HTML and SGML. Some of the more interesting ones include NaviPress from NaviSoft and Hot Metal from SoftQuad. Word processors like WordPerfect are adding HTML and SGML tools as well. If you have to produce volumes of material for access across a variety of document systems, start here.

TRANSLATION DEVICES ❷

This set of products takes existing documents (regardless of their origin in most cases) and filters them into files that can be sent and viewed on normally incompatible systems. The most notable translation product is Adobe Acrobat, but others, such as Common Ground, are equally significant. An Acrobat or Common Ground file can be sent to any number of computer systems, viewed, and printed at nearly any resolution—maintaining most of the color, layout and type fidelity of the original. These products are gaining acceptance at large global companies, universities and other operations where documents are distributed (often on CD-ROM) for viewing on a variety of computer types. The reason Acrobat and the others aren't commonly used on the World Wide Web is because they tend to create large files by Internet standards—slowing operations down quite a bit. Documents filtered this way require some sort of "viewer" software, which is either distributed with the file or resides on the recipient's computer. Support for these formats is being built into future Web browsers for the day when speed issues are worked out. But "repurposing" print documents this way for the Web and other media has limited value—it's always best to design for the final use.

HYBRID CREATION PROGRAMS ❸

Most exciting for the design community is a new set of tools hitting the market which adapt existing tools to electronic document production. Uniqorn, from SoftPress promises a great many automatic tools for applying standard page-layout metaphors to interactive document design. And Orion, a set of XTensions to QuarkXPress, adds multimedia functions to that page-layout leader. Beyond Press from Acrobyte is an XTension that creates translation tables between XPress and HTML. Adobe will combine the best of PageMaker, Illustrator, Photoshop and Acrobat into a suite of electronic document products. When these and other programs are available (within a few months), non-technical designers will be able to enter CD-ROM and Web production without having to learn as much of the lingo.

Technology is developing at a breakneck pace. As fast as the demand for electronic documents grows, the tools to produce them are developed. The key skill will not be mastery of obscure programming languages, but anticipating the needs of the marketplace. You can get started on that skill right now.

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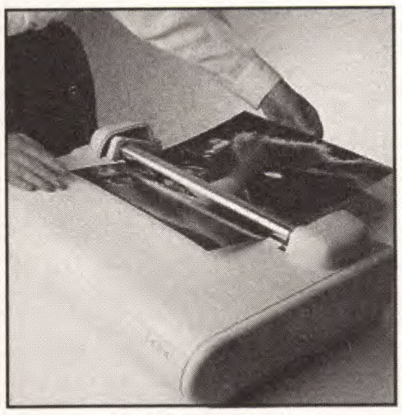

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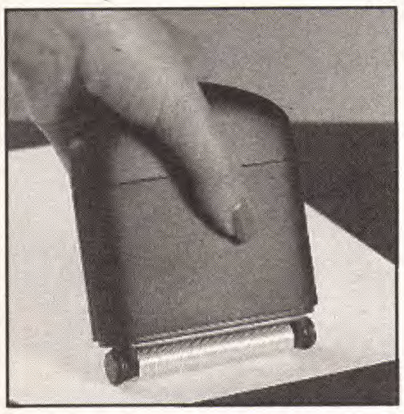

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Circle 6 on Reader Service Card

Tackling HTML: The Secret Rules of web design

by Darcy DiNucci

Before you come down too hard on HTML, the maddeningly basic HyperText Markup Language that is used to format documents for the World Wide Web, take a moment to think about where it came from. Its creators at CERN, a European physics lab, weren't thinking of breaking ground for a commercial Babylon of online art zines and corporate brochures. What they were focusing on—and achieved supremely well—was a way of navigating the web of Internet servers through a system of easy-to-use hyperlinks. At the same time, they graciously made room for graphics and other media as well as text in their online world. The text styles included in the first revision of the language—six head levels, one standard and one monospaced font, numbered and bulleted lists, footnotes, indented quotes—were ample for the scientific papers that, just a year or two ago, were the real stock in trade of the Internet.

In fact, for their purposes, the creators of the Web succeeded all too well. The commercial world quickly seized upon this new Internet service as the electronic delivery format they had been waiting for: simple to use, able to support text and graphics, and, most importantly, a direct line to a staggering number of potential customers. But no sooner do these corporate types grasp the Web to their collective bosom than they start bellyaching about its limitations for tasks it was never meant to handle. Is that gratitude?

Just now, the World Wide Web is in the throes of daunting growing pains. Pushed by these same impatient ingrates, a host of familiar companies such as Adobe and Microsoft, new ventures such as Netscape Communications, which have sprung up expressly for the purpose, and the academic committees that spawned the Web in the first place, are all rushing to make sure that corporate design types get what they need, and quickly. By this time next year, designers will have a lot more control over their layouts, and real WYSIWYG tools for creating HTML will undoubtedly appear. Tools for using 3D interactive interfaces have already been announced, and there is bound to be a lot more surprises behind closed doors.

Before you yawn, sit back, and decide you'll just wait for QuarkXPress and Macromedia Director to add "Save as HTML" commands, though, take a closer look. Design for the Web is more than translating your favorite print effects into a new file format. It's a whole new way of approaching the reader, as well as a new set of tools and file formats. The design limitations may fade into memory, but the Web will still retain a character of its own: one that depends not only on HTML but also on the exciting—and frustrating—realities of working with a flexible, electronic medium. Here are some rules for the roads you'll be exploring.

1. Get Used to Hacking Code.

It's not as hard as it sounds, but it's not WYSIWYG either. For anyone doing typesetting pre-Mac (remember Atex, anyone?), the bracketed codes of HTML may look reassuringly familiar—or may make you think you've entered one of those Twilight Zone episodes where the heroes keep slipping back into worlds they think they've left far behind. Although there are a few specialized HTML formatting applications (most of them shareware), formatting the files usually means using a word processor to type in codes that label each element of the document—<TI> for title, or <H1> for a first-level heading, for example. Then, it's up to the software that decodes the file (referred to as a "browser") to assign type specifications to each element.

HTML itself is actually pretty easy to learn. At this point, at least, there are relatively few codes to master. (In that sense, HTML's current limitations are good news for designers: beginners can jump in and learn the ropes without being overwhelmed by complexity.) The codes themselves are also fairly easy to understand. English words (or parts thereof) are used as labels, and it's easy to parse out what's going on with very little training.

Even if you opt to use an HTML formatting program or filter, there's really no escaping the need to master and troubleshoot those strings of HTML code. While such programs will insert the codes for you, you still need to tell them what codes to use for different parts of your document. Even if your software offered a "Save as HTML" command, you wouldn't want to use it. Real success with HTML seems to lie in the ability to turn the codes to uses they were never meant to serve. No real HTML jockey actually uses the Heading 1 (H1) code, for example, to code first-level heads. By default, most browsers will turn that into 20-point Times, which is okay for the title of a specification document, but usually way out of proportion with the 12-point text that typically makes up the rest of a short commercial page. To get something more in line with the look they're after, savvy designers may use another heading level, another element entirely, bolded regular text, or even an embedded graphic for their main heads.

2. Focus on the Interface.

As I mentioned above, HTML's tags describe only the structure of your document—this element is the first-level head, that one a new paragraph. It's up to the reader's browser software to interpret the tags as it sees fit. Typeface, type size, and leading, line length, the size of an indent, the shapes and sizes of bullets—are all determined by the browser, and not by the designer. In that case, you may be wondering why I'm referring to design at all. If typography and layout are essentially out of the designer's control, what lies within it?

First let me say that it's not quite as bad as it sounds. Most browsers use the same settings, assuming 12-point Times for the basic text font, 12-point Courier for the alternate, and, in practice, most readers just leave them like that. Those may not be the typefaces you would have picked, but they're the ones common to most operating systems, and at least you know what you'll be dealing with—in most cases (below, I'll describe how even these settings might change). Other elements of layout are likewise similar.

In this context, though, good design isn't judged by typographic finesse, but by the designer's ability to create a look that's idiosyncratic enough to let readers know at once whose site they have landed at, while helping them find the information they came for—and fast. For the most part, that means judicious use of graphics and much attention to how content is approached in cyberspace. The task is to design an interface for an interactive presentation, within a set of rules particular to the Web. Creative designers are using graphic buttons, eye-catching icons, and navigation maps to plant their identity in useful interface tools.

3. Keep the Graphics Small. Okay, Tiny.

Graphics on the Web have their own pitfalls. As computer graphics have gotten more sophisticated, designers have become used to seeing file sizes for a single image reach to 20 MB and more. By contrast, the most successful Web designers recommend that all graphics be kept to 20 KB—or less. This takes into account the fact that lots of people who will view your work will be downloading it to their computer over a 14,400-bps modem. In real terms that translates to about 1 KB per second—over a good connection—or 20 seconds just to get that tiny file. This doesn't necessarily mean using thumbnail-sized images throughout your site. The standard World Wide Web graphics formats—GIF and JPEG—are highly compressed, and there are lots of tricks you can use—indexing color and selecting graphics that have monochromatic backgrounds, for example—to keep file sizes small. Another trick is to reuse graphics: once downloaded, graphics are cached on the reader's hard disk to be used again. That means that once they are downloaded, icons, navigation bars and other elements come up almost instantly.

4. Design for the Pickiest Reader, but Don't Forget the Others.

Designing for the Web is an exercise in overcoming your control issues. Even if you've designed a page that looks fabulous on your own system, many of your readers will see it differently. It may be by accident: readers will have just come from a page that required a wider window than yours, so their first view of your site will have line lengths double what you intended (the lines generally wrap to the width of the reader's window). In some cases, the reader will

Continued on page 46

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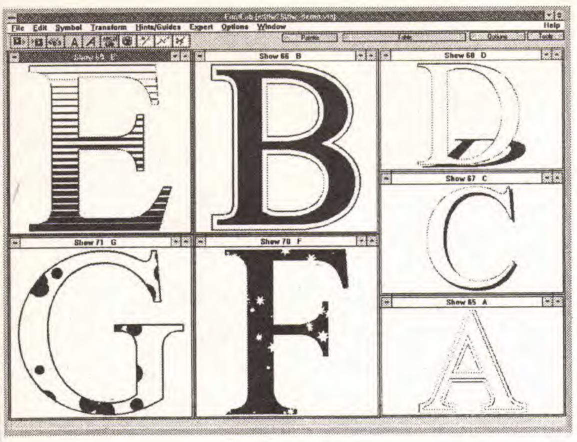

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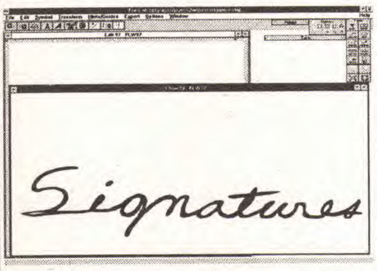

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Circle 8 on Reader Service Card

Continued from page 45

have changed the default settings on the browser—to use their own favorite typeface, to enlarge the type for easier reading, or just because they can. While there are steps you can take to minimize these variances, there will always be a set of people who will be viewing your code in a way you never imagined or intended. You just have to get used to that.

Probably the most common reason for readers not seeing what you intended, though, is the differences in browser software. Not all browsers use the same defaults for laying out the different codes, and some browsers don't even recognize codes other browsers might handle without a hitch. A healthy percentage of Web users (probably 10 to 20%) are using browsers that don't support graphics at all. There's also a set of HTML tags, dubbed the "Netscape extensions," which were created by Netscape Communications, a leading Web software company, to support such niceties as centered text, text wraparound graphics, different sizes of type, and background colors and graphics. The fact that Netscape introduced its extensions without having them duly reviewed and adopted by the group officially in charge of developing HTML (The Internet Engineering Task Force HTML Working Group), has angered some people in the Web community. Netscape claims that its extensions have been carefully designed to cause no problems for browsers that don't support them (such browsers will generally just ignore the foreign code), but some may in fact cause your text to lay out strangely on non-Netscape browsers.

An important part of Web design is testing your code on a variety of browsers and platforms. Your code and color will look different on each variation. As a baseline, your design must at least work on each one.

Those who really care about the way their pages *look* will be using the Netscape browser. Adding centering codes or background graphics for your Netscape audience may make your pages look a lot better to those readers, and will have no nasty effects in other browsers. At the same time, spec'ing all your heads by type size and style (as you can for Netscape) rather than assigning head levels could create a confusing layout for users whose browsers don't support the type size tags. Go ahead and enhance your page with the Netscape codes, but don't rely on them to the detriment of other readers. And test, test, test. Your reward will be a page that looks great to the pickiest of readers.

5. Make Friends With a Programmer.

As I mentioned above, HTML is pretty easy to learn. It's a tagging system, not really a programming language, as it's often referred to. You can make a great-looking site without writing a line of code. The hyperlinks that are used to navigate from page to page are achieved with a simple tag that essentially just names the page you're linking to. However, if you want to take advantage of some of the more advanced, eye-catching, and useful features possible with electronic publishing—animation, interactive responses to user input, online searching, and bulletin boards—you're going to have to have someone on your team who's comfortable with programming, usually Unix programming. Of course, that's also required of whoever is running your network server, so help should be close at hand. If you want to run a freelance Web-design business, however, you'll need a programmer on your team.

6. Fasten Your Seatbelts: It's Going to be a Bumpy Ride.

HTML, like everything else about the Web, is a fast-moving target. As I write this, IETF's HTML Working Group is hammering out the specification for the next version of HTML (version 3.0), which will include many of Netscape's current extensions (for example, centered text and text wraparound graphics), plus new tags that will let designers spec captions and overlays for figures, include a "banner" on each page for elements such as navigation bars and company logos, that won't scroll off the page, and let designers specify typographic controls such as typeface leading. Netscape is telling its customers to keep their eyes peeled for more Netscape extensions. Sun Microsystems is showing a new browser called Java, which will allow a much greater level of animation and interactivity over even low-bandwidth connections. The Web community is also buzzing with talk of VRML (Virtual Reality Modeling Language), a method of creating 3-D, interactive interfaces. Meanwhile, Adobe and Common Ground are adding Web linking and browsing features to their Acrobat and Common Ground viewers, which will let publishers bypass HTML altogether to publish fully formatted pages in those proprietary formats.

What all this means is that your schooling won't stop after you've mastered this month's version of HTML. Taking on design for the Web means committing yourself to a fast-paced learning process for quite a while. It also means that your design work on a site won't be done after you've launched it; your first version is bound to look dated in a month or two, and new possibilities spawned by new HTML tags and new software will spur you to constantly rethink your approach.

The exploding interest in Web publishing and the rapid pace of change not only creates a great business opportunity for designers, it makes for an exceptionally exciting time for anyone interested in exploring new ways of communicating. So before you start bellyaching about HTML, look deeper. It just might turn out to be the most useful tool you've ever been handed.

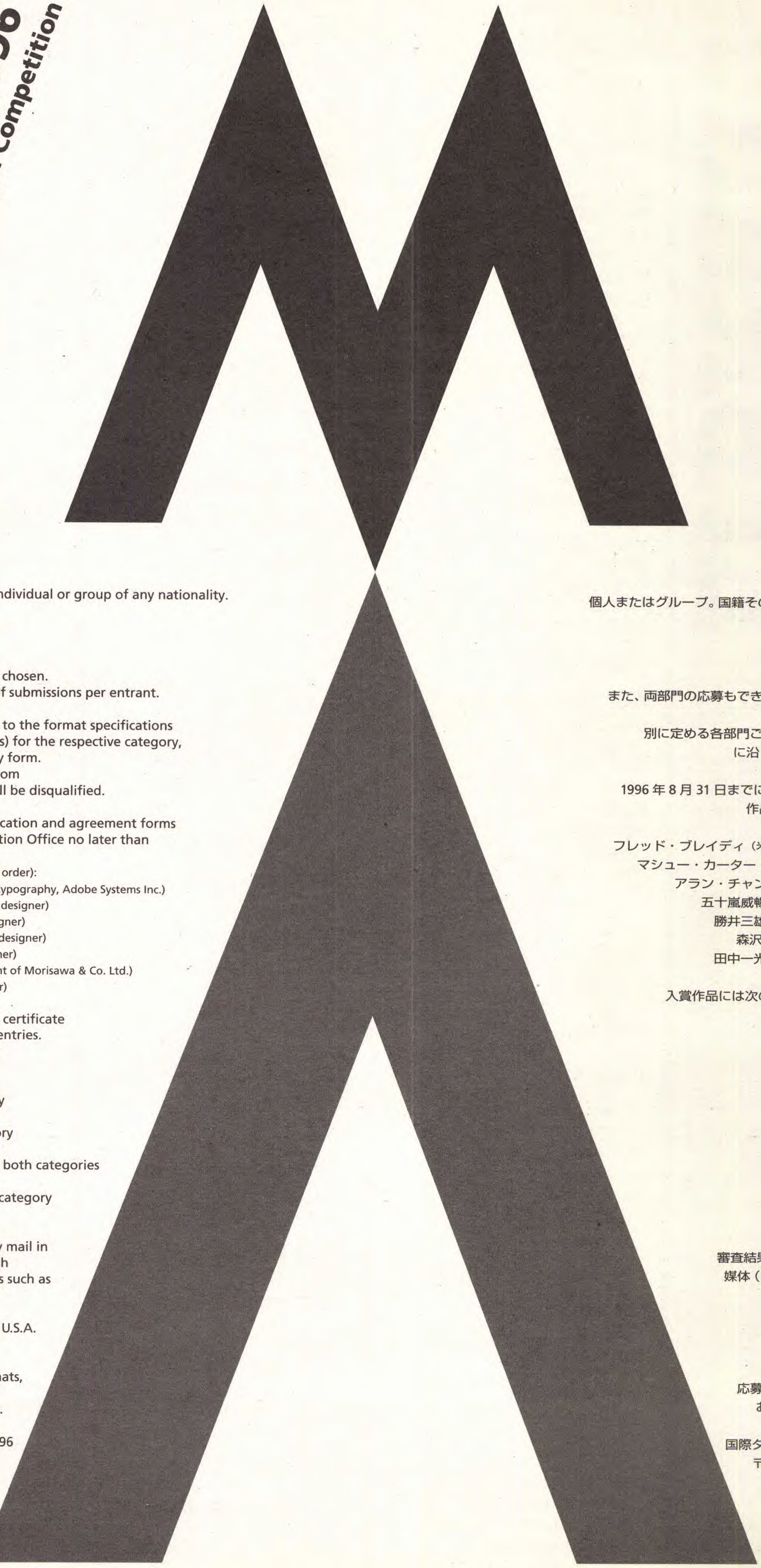
❖ ❖ ❖

Following are a handful of World Wide Web sites, and insights into their design approaches.

Continued on page 52

The Morisawa Awards
1996

Morisawa Awards 1996
International Typeface Design Competition



●Eligibility
The competition is open to any individual or group of any nationality.
●Typeface categories
There are two entry categories:
——Latin
——Kanji
Either or both categories may be chosen.
There is no limit to the number of submissions per entrant.
●Design format
Submitted designs must conform to the format specifications (including the assigned characters) for the respective category, which are supplied with the entry form.
Entries that differ substantially from the competition specifications will be disqualified.
●Entry deadline
Entries accompanied by the application and agreement forms must be received by the Competition Office no later than August 31, 1996.
●Panel of judges (in alphabetical order):
Fred Brady, (U.S.A., manager of new typography, Adobe Systems Inc.)
Matthew Carter, (England, typeface designer)
Alan Chan, (Hong Kong, graphic designer)
Takenobu Igarashi, (Japan, graphic designer)
Mitsuo Katsui, (Japan, graphic designer)
Yoshiaki Morisawa, (Japan, president of Morisawa & Co. Ltd.)
Ikko Tanaka, (Japan, graphic designer)
●Prizes
The following prize amounts and certificate will be awarded to the winning entries.
Gold Prize: one for each category
¥3 million (Kanji)
¥2 million (Latin)
Silver Prize: one for each category
¥1 million
Bronze Prize: one for each category
¥500,000
Judges' Prizes: total of 7 prizes in both categories
¥200,000
Honorable Mention: two in each category
¥100,000
●Announcement of winners
Award winners will be notified by mail in December 1996 (as well as through announcements in design journals such as U&lc and Graphis).
●Competition sponsors
Adobe Systems Incorporated, CA, U.S.A.
Morisawa Bunken K.K.
●For further information
Detail information of design formats, etc., is available on request.
Please write to the address below.
●
Office of the Morisawa Awards 1996
International Typeface Design
Competition
c/o Morisawa & Company Ltd.,
2-6-25, Shikitsu-Higashi,
Naniwa-ku, Osaka 556, Japan
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Circle 9 on Reader Service Card

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Fall 1995

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ITC Airstream™

ITC AKI LINES®

ITC American Typewriter®
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- *Light Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- Light Condensed
- Medium Condensed
- **Bold Condensed**
- Bold Outline

ITC ANNA®

ITC Avant Garde Gothic®
- Extra Light
- *Extra Light Oblique*
- Book
- *Book Oblique*
- Medium
- *Medium Oblique*
- **Demi**
- ***Demi Oblique***
- **Bold**
- ***Bold Oblique***
- Book Condensed
- Medium Condensed
- **Demi Condensed**
- **Bold Condensed**

ITC Barcelona®
- Book
- *Book Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- **Heavy**
- ***Heavy Italic***

ITC New Baskerville®
- Roman
- *Italic*
- Semi Bold
- *Semi Bold Italic*
- **Bold**
- ***Bold Italic***
- **Black**
- ***Black Italic***

ITC Bauhaus®
- Light
- Medium
- **Demibold**
- **Bold**
- **Heavy**
- Heavy Outline

ITC BEESKNEES®

ITC Benguiat®
- Book
- *Book Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- Book Condensed
- *Book Condensed Italic*
- Medium Condensed
- *Medium Condensed Italic*
- **Bold Condensed**
- ***Bold Condensed Italic***

ITC Benguiat Gothic®
- Book
- *Book Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- **Heavy**
- ***Heavy Italic***

ITC Berkeley Oldstyle®
- Book
- *Book Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- **Black**
- ***Black Italic***

ITC Bernase Roman®

ITC Blaze™

ITC Bodoni Brush™

ITC Bodoni™ Seventy-Two
- Book
- *Book Italic*
- **Bold**
- ***Bold Italic***

ITC Bodoni™ Twelve
- Book
- *Book Italic*
- **Bold**
- ***Bold Italic***

ITC Bodoni™ Six
- Book
- *Book Italic*
- **Bold**
- ***Bold Italic***

ITC Bolt Bold®

ITC/LSC Book®
- Regular Roman
- *Regular Italic*
- **Bold Roman**
- ***Bold Italic***
- **X-Bold Roman**
- ***X-Bold Italic***

ITC Bookman®
- Light
- *Light Italic*
- Medium
- *Medium Italic*
- **Demi**
- ***Demi Italic***
- **Bold**
- ***Bold Italic***
- Outline w/Swash
- **Contour**

ITC Bradley Hand™

ITC Bradley Hand Bold™

ITC BUSORAMA®
- LIGHT
- MEDIUM
- **BOLD**

ITC Caslon Headline®

ITC Caslon No. 224®
- Book
- *Book Italic*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***
- **Black**
- ***Black Italic***

ITC/LSC Caslon No. 223®
- Light
- *Light Italic*
- Regular
- *Regular Italic*
- **Bold**
- ***Bold Italic***
- **X-Bold**
- ***X-Bold Italic***

ITC Century®
- Light
- *Light Italic*
- Book
- *Book Italic*
- **Bold**
- ***Bold Italic***
- **Ultra**
- ***Ultra Italic***
- Light Condensed
- *Light Condensed Italic*
- Book Condensed
- *Book Condensed Italic*
- **Bold Condensed**
- ***Bold Condensed Italic***
- **Ultra Condensed**
- ***Ultra Condensed Italic***
- Handtooled
- *Handtooled Italic*

ITC Cerigo™
- Book with Swash
- *Book Italic with Swash*
- Medium
- *Medium Italic*
- **Bold**
- ***Bold Italic***

ITC Charter™
- Regular
- *Regular Italic*
- **Bold**
- ***Bold Italic***
- **Black**
- ***Black Italic***

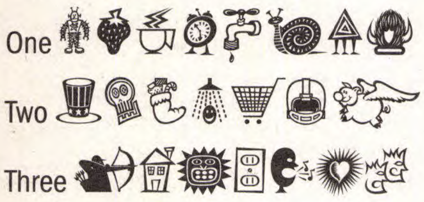
ITC Cheltenham®
- Light
- *Light Italic*
- Book
- *Book Italic*
- **Bold**
- ***Bold Italic***
- **Ultra**
- ***Ultra Italic***
- Light Condensed
- *Light Condensed Italic*
- Book Condensed
- *Book Condensed Italic*
- **Bold Condensed**
- ***Bold Condensed Italic***
- **Ultra Condensed**
- ***Ultra Condensed Italic***
- Outline
- Outline Shadow
- **Contour**
- Handtooled
- *Handtooled Italic*

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic
Outline
Outline Shadow
Contour

ITC/LSC Condensed®
Roman
Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Dave's Raves™



ITC Didi®

ITC DIGITAL WOODCUTS™
OPEN
BLACK

ITC DINITIALS™

ITC Edwardian Script™
Regular
Bold

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fat Face®

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Firenze®

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed
Outline
Outline Shadow
Contour

Friz Quadrata
Regular
Italic
Bold
Bold Italic

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic
Handtooled
Handtooled Italic

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Gorilla®

ITC Grimshaw Hand™

ITC Grouch®

ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Honda®

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Juice™

ITC Kabel®
Book
Medium
Demi
Bold
Ultra
Outline
Contour

ITC Kick™

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy
Bold Outline

ITC Kristen Normal™

ITC Kristen Not So Normal™

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC
Manhattan®

ITC MATISSE™

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Milano®

ITC Mithras™

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Motter
Corpus™

ITC Motter Corpus
Condensed™

ITC NEON®

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Orbon™
Light
Regular
Bold
Black

ITC Ozwald®

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC PIONEER™

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Ronda®
Light
Regular
Bold

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black
Bold Outline

ITC Skylark™

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Snap™

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC SPIRIT™

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone® Phonetic Sans
[aɪ tiː siː stəʊn
fəu'nɛtik sænz]

ITC Stone® Phonetic Serif
[aɪ tiː siː stəʊn
fəu'nɛtik 'sɛrɪf]

ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Stylus™

ITC Stylus Bold™

ITC/L&C
Stymie Hairline®

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Tempus™
ITC Tempus Italic™

ITC Tempus Sans™
ITC Tempus Sans Italic™

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Tom's Roman®

ITC True Grit™

ITC Upright Neon®

ITC Upright Regular®

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Viner Hand™

ITC Vinyl Black™

ITC Vinyl Outline™

ITC Vinyl Sawtooth Black™

ITC Vinyl Sawtooth Outline™

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Wisteria™

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf Dingbats®
❂✳❐❖✄✥➭➎♠➢
✷✆✑✘✎●✉☞❦⑧

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Boutros Calligraphy™
بطرس مسطرة أبيض
Light
بطرس مسطرة أبيض مائل
Light Italic
بطرس مسطرة متوسط
Medium
بطرس مسطرة متوسط مائل
Medium Italic
بطرس مسطرة أسود
Bold
بطرس مسطرة أسود مائل
Bold Italic

ITC Boutros Kufic™
بطرس كوفي أبيض
Light
بطرس كوفي أبيض مائل
Light Italic
بطرس كوفي متوسط
Medium
بطرس كوفي متوسط مائل
Medium Italic
بطرس كوفي أسود
Bold
بطرس كوفي أسود مائل
Bold Italic

ITC Boutros Modern Kufic™
بطرس كوفي حديث أبيض
Light
بطرس كوفي حديث أبيض مائل
Light Italic
بطرس كوفي حديث متوسط
Medium
بطرس كوفي حديث متوسط مائل
Medium Italic
بطرس كوفي حديث أسود
Bold
بطرس كوفي حديث أسود مائل
Bold Italic

ITC Boutros Rokaa™
بطرس رقعة متوسط
Medium

ITC Boutros Setting™
بطرس صحفى أبيض
Light
بطرس صحفي أبيض مائل
Light Italic
بطرس صحفي متوسط
Medium
بطرس صحفي متوسط مائل
Medium Italic
بطرس صحفي أسود
Bold
بطرس صحفي أسود مائل
Bold Italic

ITC Latif™
لطيف أبيض
Light
لطيف أبيض مائل
Light Italic
لطيف متوسط
Medium
لطيف متوسط مائل
Medium Italic
لطيف أسود
Bold
لطيف أسود مائل
Bold Italic

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ITC АННА

ITC Avant Garde Gothic® Cyrillic
ITC Авангард Готик
нормальный
Book
нормальный
Book Oblique
полужирный
Demi
полужирный наклонный
Demi Oblique

ITC Bauhaus® Cyrillic
ITC Баухауз
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срелний
Medium
полужирный
жирный
Demibold
жирный
Bold
темный
Heavy

ITC BEEKNEES® CYRILLIC
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ITC Benguiat Gothic® Cyrillic
ITC Бенгет Готик
нормальный
Book
нормальный курсив
Book Italic
жирный
Bold
жирный курсив
Bold Italic

ITC Bookman® Cyrillic
ITC Букман
светлый
Light
светлый курсив
Light Italic
полужирный
Demi
полужирный курсив
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ITC Fat Face® Cyrillic
ITC Фэт Фэйс

ITC Garamond® Cyrillic
ITC Гарамон
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Light
светлый курсив
Light Italic
жирный
Bold
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ITC Garamond® Narrow Cyrillic
ITC Гарамон узкнй светлый
Light
светлый курсив
Light Italic
узкнй жирный
Bold
узкнй жирный курсив
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Book
средний
Medium
полужирный
Demi
жирный
Bold
ультра
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Italic
жирный
Bold
жирный курсив
Bold Italic

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Bold
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Book
нормальный курсив
Book Italic
жирный
Bold
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Bold Italic

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hòa bình ❧ fred ❧ kapayapaan ❧ խաղաղություն
rauha ❧ paix ❧ ความสงบ ❧ frid ❧ miers ❧ פרידן
kapayapaan ❧ pace ❧ 平和 ❧ peace ❧ paz
Friede ❧ pokój ❧ pax ❧ paz ❧ εἰρήνη
pax ❧ 平和 ❧ mír ❧ سلام
paz ❧ mir ❧ pax ❧ paco
פרידן ❧ béke ❧ fred
béke ❧ 和平 ❧ paix
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שלום ❧ peace ❧ frid
평화 ❧ խաղաղություն ❧ pace
miers ❧ 和平 ❧ béke ❧ fred ❧ miers ❧ rauha
խաղաղություն ❧ शान्ति ❧ barış ❧ hòa bình ❧ 平和
pace ❧ peace ❧ mír ❧ سلام ❧ शान्ति ❧ pokój

Our world is not yet blessed with universal and just peace; perhaps it never will be. Nevertheless, in a very short period we have been witness to a swifter and greater movement toward peace than at any time in this half of the twentieth century: the end of the Cold War; truce declarations in Northern Ireland; treaties in the Middle East; renewed relations between former enemies in Southeast Asia; and more. Much, though, remains to be done; and with that hope in mind, this graphic has been created to express our desire to hasten arrival of the day when, in the words of Isaiah, "Nation shall not lift up sword against nation; nor shall they learn war anymore."

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Continued from page 46

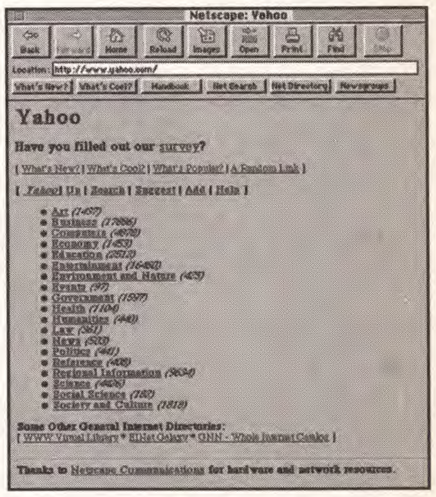
to learn the secrets of the masters, view source

The best way to learn the ins and outs of HTML is to get yourself a browser and a Web connection and just start surfing. Documentation for HTML is available online. After you've learned the most basic rules, your best friend is your browser's View Source command (just about every browser has one). When you see a site you like the look of, choose View Source, and your browser will show you the HTML code that created that page. It's an easy way to learn the techniques of the masters.

Whether spurred by the futility (thanks to View Source) of any attempt to keep trade secrets, or perhaps just inspired by the cooperative culture of the Internet, most Web designers are more than happy to share their secrets. Many practitioners have published extensive online guides to the dos and don'ts of Web design (most of them highly subjective, of course). And in some cases, designers who are particularly proud of their innovations will include a page on their site that describes their methods in detail.

[Yahoo] http://www.yahoo.com

Looks aren't everything. You're looking at probably the most visited site on the Web, Yahoo's excellent index to Web sites all over the world. (By the way, the World Wide Web section under Computers is one of the best places to start learning about the Web and HTML.) Before the corporate types started descending on the Web, pages like Yahoo's were the rule. By the time you read this, though, Yahoo will have gone upscale, with a new look provided by CKS Partners.



Yahoo

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[What's New? | What's Cool? | What's Popular? | A Random Link]

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- Government *(1597)*
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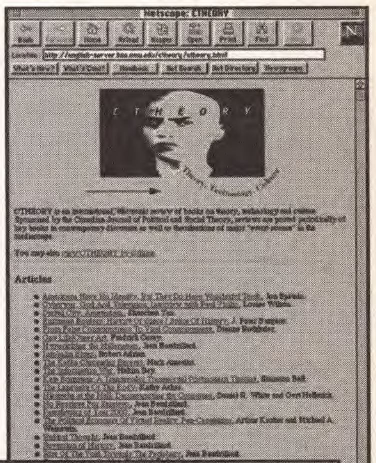
- Science *(4026)*
- Social Science *(780)*
- Society and Culture *(1818)*

Some Other General Internet Directories:
[WWW Virtual Library * EINet Galaxy * GNN - Whole Internet Catalog]

Thanks to Netscape Communications **for hardware and network resources.**

[Ctheory] http://english-server.hss.cmu.edu/ctheory/ctheory.html

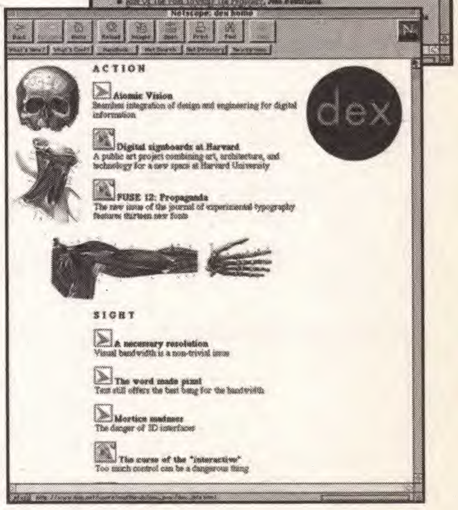
Ctheory, a journal of postmodern cultural critiques, has a clean layout that will look equally good on any viewer. The idiosyncratic graphic makes the page's only design statement; the rest is basic HTML. (Text that is highlighted and underlined are hyperlinks.)


Netscape: CTHEORY
Location: http://english-server.hss.cmu.edu/ctheory/ctheory.html
C T H E O R Y
Theory, Technology, Culture

Articles

[Dex] http://www.tiac.net/users/matthewb/dex_2/dex_home.html

Dex is an online magazine published by Atomic Vision, a digital design and engineering firm headed by Matthew Butterick in San Francisco. Here Butterick takes full advantage of Netscape's extensions, specifying a custom background color (here, just a simple white), custom font sizes, and right- and left-aligned images. It's a stunning page.



ACTION

Atomic Vision
Seamless integration of design and engineering for digital information

Digital signboards at Harvard
A public art project combining art, architecture, and technology for a new space at Harvard University

FUSE 12: Propaganda
The new issue of the journal of experimental typography features thirteen new fonts

SIGHT

A necessary resolution
Visual bandwidth is a non-trivial issue

The word made pixel
Text still offers the best bang for the bandwidth

Mortice madness
The danger of 3D interfaces

The curse of the "interactive"
Too much control can be a dangerous thing

Continued on page 58

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exclusive typefaces

Type
Designer
Profiles
Part II

LOOK WHAT'S NEW!

PART TWO of our three-part *AgfaType Creative Alliance* profile series features the creators of Apolline, Alisal, Jante Antiqua, & the Architype 2 Series—**intriguing new typefaces** from leading international designers, and they're available only from Agfa!

Søgren

Carter

HAVE YOU HEARD?

This year Agfa initiated an extraordinary new partnership! We've teamed up with more than 20 world-class typeface designers and leading international type foundries to form the AgfaType Creative Alliance. Our goal? To offer the most diverse & distinctive collection of typefaces ever assembled–up to 100 new and exclusive, premium typeface designs added to the AgfaType Library every quarter!

Porchez

quay & sack

to learn more: 1-800-424-type

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Apolline

Jean-François Porchez began designing type in 1989 and a year later won an international typeface competition. A graduate of l'Imprimerie Nationale, this **prolific young Parisian** designed the digital typeface used at the Paris daily newspaper *Le Monde*—including 2500 signs, ligatures, and symbols. In creating *Apolline,* Porchez strove for **"the soul of the Renaissance** printers and typographers." *The Apolline family, which includes many special characters and ligatures, is a Creative Alliance Exclusive.*

"A RESULT OF MY EXPLORATION OF THE POINT WHERE A SCRIPT FACE TURNS INTO A FORMAL FACE." —Matthew Carter

Alisal

London-born Matthew Carter is a **40 year veteran** of type design. "I feel lucky," he says, "to have had the experience of creating type in all the ways it can be made: metal type, photo, and digital." Carter, who was in on the birth of the digital revolution, is excited by the intensity of type development activity resulting from electronic advances. *Alisal,* his newest face and a Creative Alliance Exclusive, is "a result of my exploration of the point where a script face turns into a formal face."

Ask about the Agfa Creative Alliance Club for Hot Exclusive Type (CACHET)! Members get discounts, a free Creative Alliance Exclusive typeface, quarterly mailings, early access to Creative Alliance Exclusives, and more!

Agfa
creative

berlin's bauhaus museum provided the inspiration which veteran designers david quay and freda sack turned into their architype series. the london-based co-owners of the foundry undertook to develop **"display type with a sense of history"** by converting the hand-lettering of early 20th century avant-garde artists into complete typefaces. the **six striking display faces** that make up architype volume 2 are creative alliance exclusives.

bayer type architype

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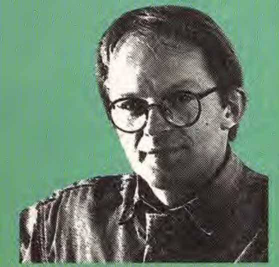
Our catalog features partial character sets of the complete AgfaType Collection, featuring both the AgfaType and Adobe libraries. To receive your free catalog, including the latest releases and exclusive designs, fill out the attached reply card today. AgfaType is available on diskette or CD-ROM. Volume discounts, type subscription packs, unlocked libraries, and multi-printer licenses are available.

WHAT'S NEXT? PART 3 IN THE NEXT U&lc

- The leading Italian type designer whose distinguished career encompasses 60 years.
- A British designer of type for television, print, and film who began his creative life as a sign painter!
- A type educator and creator of fonts for l'Imprimerie Nationale in Paris.
- The young & gifted French designer whose first commercial type design received overwhelming acclaim.

To Danish designer Poul Søgren, legibility is the essence of letterform design. In his words, "A typeface exists to **serve the reader**." It's a conviction



that derives in part from a former job teaching children with severe reading disabilities, further reinforced when he studied design at l'Imprimerie Nationale in Paris. To achieve this end, Søgren spent years perfecting his **remarkably versatile** *Jante Antiqua* family of typefaces. Jante Antiqua, a Creative Alliance Exclusive, is available only from Agfa.

JANTE ANTIQUA

alliance

COLOPHON
Page 1: Main Head & Part II-Lafayette Extra Condensed; World Class-Bayer Type Architype; Look What's New-Brok; Text-Arepo Roman, Italic, Italic Swash, Bold; Have You Heard-Pilsner Black; Text-Citadel Solid, Inline; Dingbat-Mexican Symbols; To Learn More-Ballmer Architype
Page 2: Porchez profile-Apolline Regular, Italic, Semibold, Alternate Ornaments; Carter quote-Alisal, Small Caps; Carter profile-Alisal, Italic; CACHET-Lafayette Extra Condensed; Agfa-Avalon; Creative Alliance-Ballmer Architype
Page 3: Søgren profile-Jante Antiqua Regular, Italic, Demibold; Sack/Quay profile-Bayer Type Architype; Sidebar Heads-Asphalt Black Condensed; Text-Hermes Thin; Mousetype-Hermes Thin

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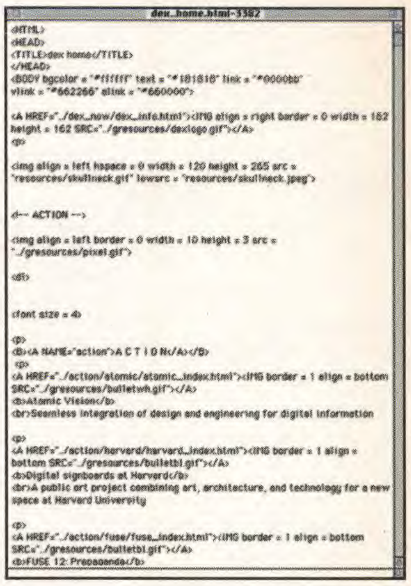
Continued from page 52

[HTML for Dex]

http://www.tiac.net/users/matthewb/dex_2/dex_home.html

Here's what you see if you View Source on the Dex page. The HTML codes are the text inside the angle brackets. The tags often come in pairs: one preceding the text to label its style, and one (preceded by a /) to "turn off" the preceding tag. The most complicated tags are "<IMG" (image) and "<A" (anchor), which are followed by a list of parameters that give information on the source (file), plus the size and alignment of images. The bracketed texts preceded by exclamation points (e.g., <!--ACTION-->) are comments.

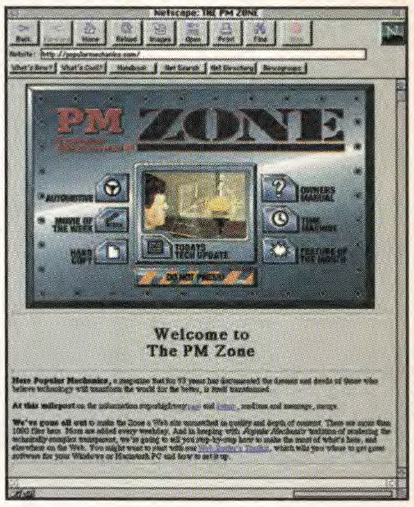


```
<HTML>
<HEAD>
<TITLE>dex home</TITLE>
</HEAD>
<BODY bgcolor = "#ffffff" text = "#181818" link = "#0000bb"
vlink = "#662266" alink = "#660000">

<A HREF="./dex_now/dex_info.html"><IMG align = right border = 0 width = 162
height = 162 SRC="./gresources/dexlogo.gif"></A>
<p>

<img align = left hspace = 0 width = 120 height = 265 src =
"resources/skullneck.gif" lowsrc = "resources/skullneck.jpeg">


<!-- ACTION -->

<img align = left border = 0 width = 10 height = 3 src =
"./gresources/pixel.gif">

<dl>


<font size = 4>

<p>
<B><A NAME="action">A C T I O N</A></B>
 <p>
<A HREF="./action/atomic/atomic_index.html"><IMG border = 1 align = bottom
SRC="./gresources/bulletwh.gif"></A>
<b>Atomic Vision</b>
<br>Seamless integration of design and engineering for digital information

<p>
<A HREF="./action/harvard/harvard_index.html"><IMG border = 1 align =
bottom SRC="./gresources/bulletbl.gif"></A>
<b>Digital signboards at Harvard</b>
<br>A public art project combining art, architecture, and technology for a new
space at Harvard University

<p>
<A HREF="./action/fuse/fuse_index.html"><IMG border = 1 align = bottom
SRC="./gresources/bulletbl.gif"></A>
<b>FUSE 12: Propaganda</b>
```

[PM Zone]

http://popularmechanics.com/

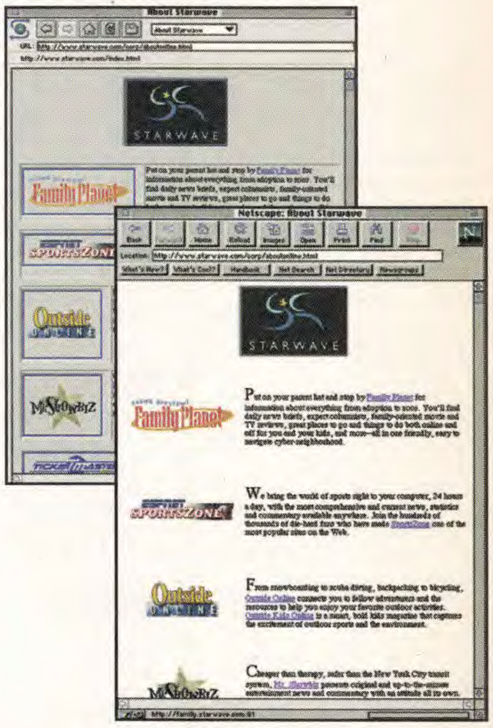
Popular Mechanics' online presence, another of the most visited sites on the Web, uses a simple layout topped by an "image map," which serves as a control panel for the site. Readers can click on buttons in the image to get where they want; text below provides the same options, with more explanation, for readers whose browsers don't show graphics. The image is 90KB (ouch).



Welcome to
The PM Zone

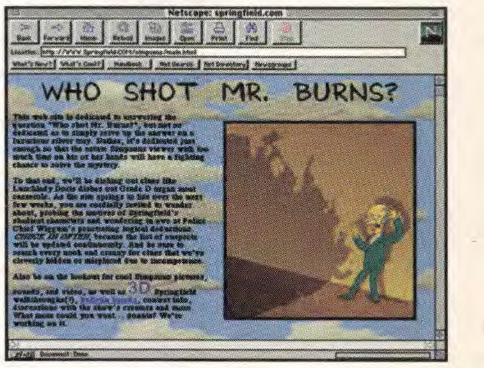
[Starwave] http://www.starwave.com/corp/aboutonline.html

The client roster for Starwave, a Web services company in Bellvue, Wash., uses the HTML 3.0 table layout codes that have recently begun to be supported by Web browsers. The page is shown in two different browsers—Netscape Navigator 1.1 (left) and NCSA Mosaic 2.0 (a beta version)—to show how different browsers treat the same code. You can see the effects of some of the Netscape Enhancements in the Netscape page, most notably the larger capital letter that starts each paragraph.



[Mr. Burns] http://www.Springfield.com/simpsons/main.html

One of the most striking Netscape enhancements is the ability to spec a custom background color or texture. A cloud background texture sets the tone on Fox TV's "Who Shot Mr. Burns" page (designed by Dimension X, San Francisco).



Darcy DiNucci writes about electronic publishing and design from her office in San Francisco. Her book on designing for the World Wide Web will be out this Winter from Peachpit Press.

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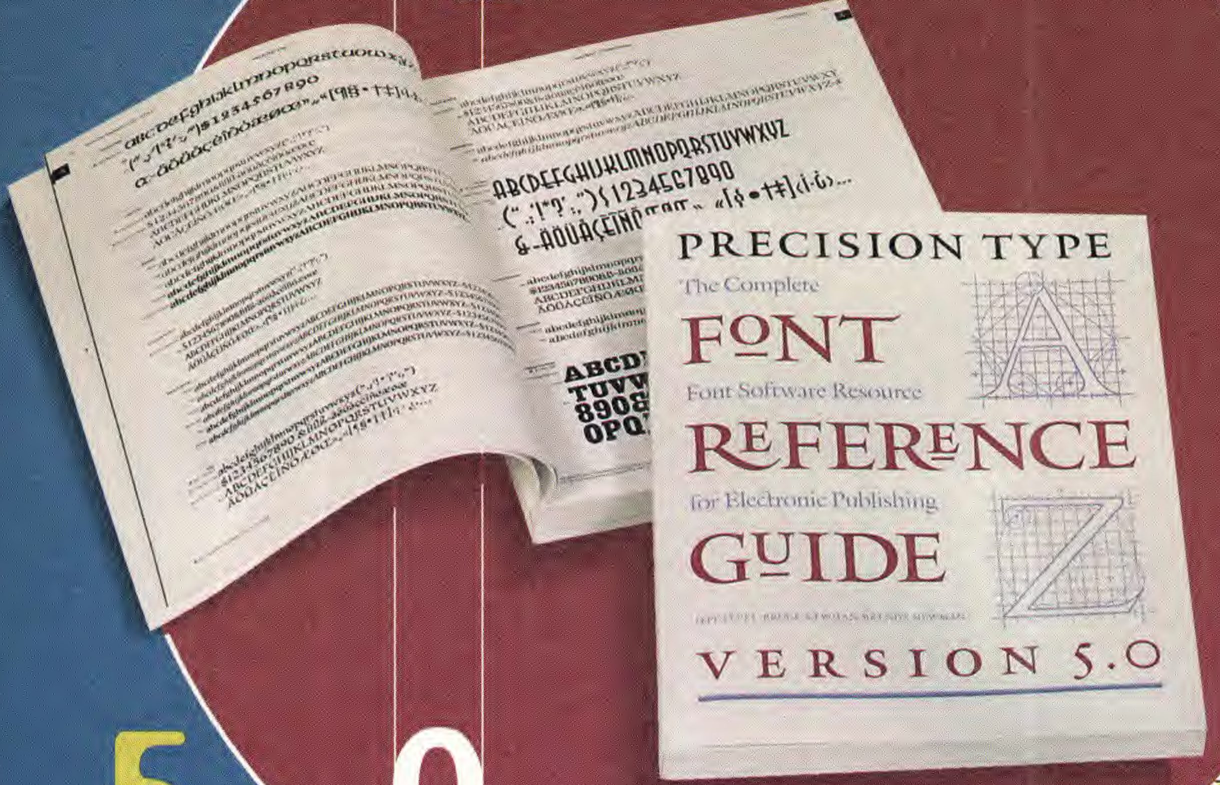

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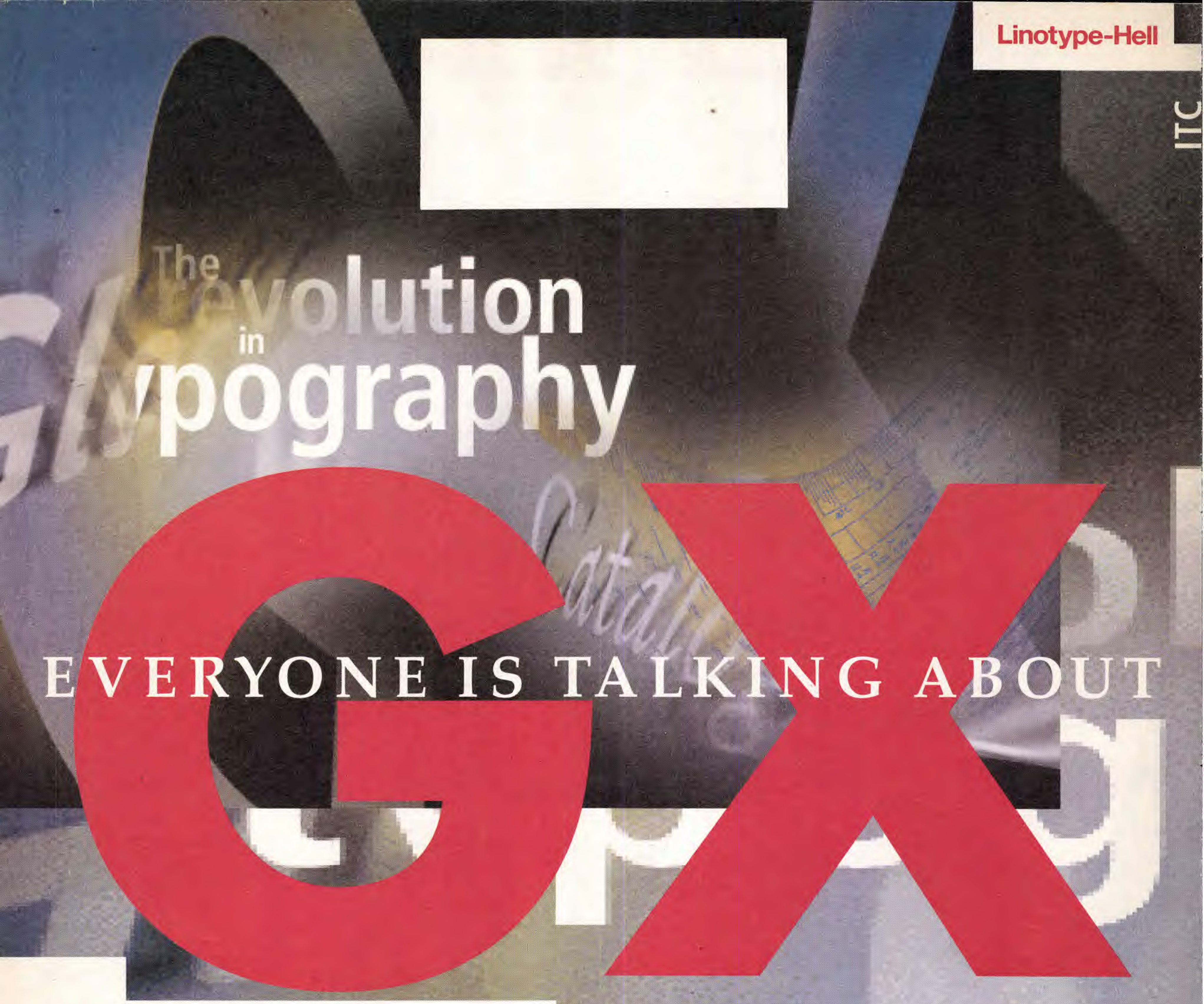

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